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SAN CARLO SINGERS INAUGURATE OPERA SEASON IN NEW YORK

"Aida" Draws Immense Throng to Shubert Theater at Opening of Three Week Engagement—Gallo Artists Again Make Conquest in Metropolis—Amdsen, Zinovieff and de Mette Capture Favor in Leading Roles

NEW YORK, leaden and inert after its stretch of midsummer somnolence, was ceremoniously aroused from its slumber on Monday night by those invigorating champions of popular opera, the San Carlo Opera Co., with a performance of the traditional inaugural piece, "Aida," at the Shubert Theater. The occasion mustered a multitude which distinguished itself no less for its amplitude than for its tumultuous approval and open-throated enthusiasm. Fortune Gallo's inaugural visit to New York about this time of year seems to be well remembered, and it appears assured that his second season here will be as successful as his first. And that is as it should be, for Mr. Gallo's company is as richly equipped as any touring organization that has visited New York in recent years, and in some respects it is on an equality with the more pretentious visiting aggregations.

It takes courage to present the Verdi giant within a few squares of the Broadway temple, but the faithful who gathered this night seemed to find Mr. Gallo's production measuring up to every expectation. And, relatively considered, the performance was all that one could demand: capable principals, a good conductor, adequate orchestra and chorus, with setting and costumes in keeping with the general standard. The audience offered as many varieties of its composition as the colorful entrance scene. In the densely packed rear of the house could be marked the brilliant uniform of the Latin war, the animated faces of the loyal carriers of Verdi, Puccini and H. M. de Emmanuel III, the more self-conscious countenances of two score of more less noted singers, a good sprinkling of Anglo-Saxons, and in the right stage box, smiling under the flags of America, Italy and France, were suddenly discovered Geraldine Farrar, Lou Tellegen—Mr. Caruso with his bride. Roars of "Caruso! Caruso!" voweled liquidly with the right soft z, burst forth when the *Radames* of the Metropolitan and Mr. Caruso were recognized in the rear corner of the box chatting with Mr. Gallo. The sympathetic presence of many Metropolitan authorities like Mr. Caruso and Mr. Guard seems to presage the sort of understanding—but this is a story for another column.

GALLI-CURCI AND HUSBAND SEPARATE; LATTER SUES

Legal Action for Alienation of Affections Against Manager Wagner and Accompanist Samuels
Luigi Curci, husband of Mme. Galli-Curci, has brought suit against her manager, Charles L. Wagner, and her accompanist, Homer Samuels, charging alienation of affections. Mme. Galli-Curci and her husband separated a short time ago and it has been known only to



Photo by Apeda Studio

FLORENCE MACBETH

American Coloratura Soprano, of the Chicago Opera Association, Whose Career Possesses Inspirational Value for Native Artists. (See Page 25.)

and sureness in her dramatic action, Miss Amdsen may go much further.

Leone Zinovieff, who filled the place of Emanuel Salazar, absent by reason of the non-arrival of his steamer from Costa Rica, was vocally satisfying as *Rhadames*, if inclined to be overcautious in his action. He has an admirable, unforced voice of lyric quality, and he sings

Stella de Mette met requirements for the part of *Amneris*. Her mezzo-soprano voice encompassed the demands of the score, and at times, notably in the final scenes, displayed excellent vocal qualities.

Joseph Fayer, another singer pleasantly remembered, made *Amonasro* the villainously character he is supposed to be. Pietro de Biasi was effective as *Ramfis*, and Natale Cervi was likewise satisfying as the *King*. The others, who acquitted themselves well, were Frances Morosini, *High Priestess*, and Luciano Rossini, *Messenger*.

Gaetano Merola, a highly capable

a few friends that their matrimonial relationship had been strained.

The charges made by Signor Curci are very general in character and in substance claim that Mr. Wagner aided and abetted Mr. Samuels in alienating the affections of his wife. A general denial of the charges will be entered by the defendants. House, Grossman & Vorhouse are attorneys for the defendants and Austin & Abruzzi will appear for the complainant. Papers in the case were served on Mr. Samuels Saturday and Mr. Wagner called up the attorneys in the case and accepted service Tuesday.

leader, once associated with Oscar Hammerstein in London, injected much spirit and enthusiasm into the performance, and in the main accomplished a great deal with his forty men. He shared in the noisy ovations. The important woodwinds often defaulted in the matter of pitch, and the chorus gave similar offense on occasions. More attention to the matter of stage direction would be welcome.

A. H.

NEW PUCCINI WORKS FOR METROPOLITAN

Gatti-Casazza Announces World's
Première of Three One-Act
Operas in One Evening

"An event which," he said, "would cause a stir in an Italian or other European opera house," was announced for the coming Metropolitan season by Giulio Gatti-Casazza on Sunday.

"It is with great pleasure," said Mr. Gatti-Casazza, "that I can announce the world's première—or 'creation' if you will—of three new operas by Giacomo Puccini at the Metropolitan in December. These three operas have been completed only recently. Each is in one act, totally different from the others, they being in no way related dramatically or musically. Indeed it is the variety of spirit which characterizes them that adds to their interest.

"First there is 'Il Tabarro' ('The Cloak') a genuine 'thriller,' the libretto

SELECT AMERICAN CONCERTMASTER FOR BOSTON SYMPHONY

Frederic Fradkin Named by Trustees to Succeed Witek—Unusual Procedure in Appointment Gives Rise to Report that a Conductor Has Been Chosen—Camille Chevillard Said to Be Slated for Post

BOSTON, Aug. 30.—A new concertmaster for the Boston Symphony Orchestra, to succeed Anton Witek, was announced yesterday by Judge Frederick P. Cabot, president of the Board of Trustees of the orchestra. It is Fredric Fradkin, a native-born American.

* * *

Mr. Fradkin was born in Troy, N. Y., in 1892 of a Russian father and a Polish mother. He studied the violin in New York with the best teachers available and at the age of eleven years was taken to Paris and brought up in the French capital. There he had private lessons with Professor Remy of the Conservatoire. On entering the Conservatoire later he had hoped to continue with Professor Remy, but his class was full and, therefore, young Fradkin came under the tuition of Professor Lefort.

In 1909 he competed at the *Concours* and won the *Premier Prix*. He is said to be the only American to have gained this distinction. The jury on this occasion was composed of Gabriel Fauré, Alfred Bruneau, Pierre Lalo, Jacques Thibaud, A. Geloso and the late Edouard Collone and Alfredo d'Ambrosio.

In the winter of 1911 Mr. Fradkin returned to America and gave a successful New York recital and appeared as soloist in Carnegie Hall, New York, with the New York Philharmonic Orchestra, under the direction of Gustav Mahler, playing the Mendelssohn Concerto. The next year found him in Vienna, where he was soloist of the Tonkünstler Orchestra, and then he went to London, where he gave several successful recitals, returning again to his own country when the war broke out in 1914.

Mr. Fradkin was solo violinist with the Diaghileff Ballet Russe during its two American tours, 1915-16 and 1916-17, performing the solo parts in the

[Continued on page 2]

by Giuseppe Adami being based on a little melodrama by Didier Gold which was a sensation at that home of sensations, the Grand Guignol in Paris, a few years ago.

"The second opera is a little mystery play entitled 'Suor Angelica' ('Sister Angelica'); the libretto is by Gioacchino Forzano who made the book for Mascagni's 'Lodoletta.'

"Last of the three Puccini works is 'Gianni Schicchi,' a most amusing farce, a sort of mixture of *Falstaff* and *Boccaccio*, the story being laid in mediaeval Italy. The libretto is also by Forzano.

"Three new works by a composer of Puccini's reputation given a 'creation' in one evening," added Mr. Gatti, "would cause quite a stir in an Italian or other European opera house. Even in New York it seems to me the event should arouse widespread interest.

"Will Puccini come over to the première? I fear not," said Mr. Gatti. However, Maestro Moranzoni went to Italy to confer with him and is now in Viareggio going over the details of the score with the composer. So that even if Puccini is not present, you may be sure the works will be produced exactly as the composer conceived them."

SELECT AMERICAN CONCERTMASTER FOR BOSTON SYMPHONY

[Continued from page 1]

ballets of Stravinsky, Rimsky-Korsakoff, etc. He is the youngest man to hold the position of concertmaster of the Boston Symphony Orchestra since Franz Kneisel won the post in 1885.

"Proud to Be an American," Declares Fredric Fradkin

Newly-Appointed Concertmaster of the Boston Symphony
Gained First Prize at Paris Conservatoire—His Plans for
the Season

PHILADELPHIA, Aug. 30.—Fredric Fradkin, the young pupil of Ysaye, Remy and Lefort and newly appointed concertmaster of the Boston Symphony Orchestra—the first native-born American to achieve that post of musical distinction—received the correspondent of MUSICAL AMERICA here to-night, just after playing for the soldiers and sailors at a concert arranged for their benefit at the Union League.

Mr. Fradkin and his wife, Jean Tell, lyric soprano, appeared here throughout the week at Keith's Theater in an entertaining program, and when asked if they would aid the concert to the men soon to leave for France, where Mr. Fradkin spent the greater part of his twenty-six years of life, they responded promptly in the affirmative.

"I am proud to say that I am an American," was almost Mr. Fradkin's first remark after the formalities of introductions had been properly complied with. He quickly added: "I was born in Troy, N. Y., in 1892, and when ten years old went to Paris. My mother was Polish and my father was a Russian—a real Russian, not one of the Bolsheviki type," he interjected smilingly. "It is a singular thing that up to seven years ago I could not speak English. French was the only tongue I knew.

"I began the study of the violin in the National Conservatoire in Paris under Remy and Lefort. When I was seventeen years old I won the first prize of the Conservatoire, and I believe I am the only American to-day who has been honored with that distinction. The French government gave me a wonderful instrument for my work.

"Leaving Paris I went to Belgium and studied under Ysaye to add a polish to my playing. Then the little lady here, who is now my wife and whom I have known since she was five years of age, sent for me to come to America, and it is to her that I owe my presence in this country. I came in 1914 and brought with me a genuine Stradivarius, which was presented to me in England by one of the nobility and which is valued at about \$20,000.

Mrs. Fradkin is a born and bred New Yorker, although her parents are Russian. We have been married two and one-half years.

"It was only this afternoon," the virtuoso continued, "that I received word of my Boston appointment. I am booked to play on the Keith and Orpheum circuits up until July next, but I shall have to cancel my contracts the end of next month, as I am obliged to report in Boston the first of October. We shall start rehearsals three or four days later."

Asked if he had any more definite plans as to his future in New England, Mr. Fradkin replied:

"While in Boston I shall teach and make that city my headquarters. I also expect to do a lot of concert work with my wife, who is a lyric soprano and who has a vocal range"—here again his intense admiration for his fair partner came impulsively to the fore—"as far as high F above high C, which is extraordinary in a lyric soprano."

At this point mention was made of nationalities in music and he exclaimed with enthusiasm, "I am an American from my head to my feet; I have played

The unusual announcement that the new concertmaster had been selected by the trustees of the orchestra gives rise to the belief that the appointment of a conductor has already been made. The conductor of an orchestra invariably chooses his concertmaster. The latest name to be mentioned in connection with the conductorship is that of Camille Chevillard, the distinguished leader of Paris. At the offices of the Symphony in Boston announcement is made that information will be given out at "the proper time."

all over America and when I was in Baltimore recently I discovered my accompanist, Emil Smith, who is only nineteen years of age and who has exceptional talent as a pianist. He will



Fredric Fradkin, the Gifted American
Violinist, Who Has Just Been Chosen
Concertmaster of the Boston Symphony
Orchestra

go with me to Boston and will teach there."

"What are your favorite recreations?" formed a natural question.

"I am greatly interested in athletics, shooting, boxing, wrestling and so forth, but I know I shall astonish you when I tell you I have never seen a baseball game. I am keeping that for one of the great surprises of my life."

T. C. H.

STOKOWSKI'S TOUR

Philadelphia Orchestra to Have No Unfriendly Aliens in Ranks

PHILADELPHIA, Sept. 3.—Only American citizens or citizens of Allied nationality will compose the Philadelphia Orchestra, whose prospectus for the nineteenth season has been issued.

"In deference to transportation conditions touring has been greatly curtailed," says the prospectus. "In addition to the regular season the following cities will be visited: New York, Washington, Baltimore, Wilmington, five concerts each; Pittsburgh, five pairs; Cleveland, three; Oberlin, two, and Wheeling, one. No extended tours will be made.

"The personnel of the orchestra will consist entirely of American citizens or citizens of Allied nationality."

Neira Reigger, who met with success during the last winter in her appearances at many concerts, is engaged for next season as the head of the vocal department at the Knox School in Tarrytown, N. Y. Mrs. Reigger will be occupied with her new duties and concerts. During the last few weeks she has given her services to entertain the soldiers in the camps.

Longy, Back from Paris, Tells How Music Flourishes Abroad

Boston, Sept. 1, 1918.

NEWS of the safe return from France of Georges Longy, the first oboist of the Boston Symphony Orchestra, director of the Longy Club Concerts, and head of the Longy School, is welcomed not only by his many personal friends but also by the Boston musical world in which he holds a place of enviable distinction. Mr. Longy and his daughter, Renée Longy, have just spent two months in France, where they joined Mme. Longy, who has been there since the early part of the war helping her countrywomen. The Longy's home in France is at Montfliers, a small town not far from Amiens, where Mr. Longy was fortunate in finding his own house intact in spite of considerable destruction in the neighborhood. Montfliers is also about three miles from Abbeville, Mr. Longy's birthplace, which is only a short distance behind the line of battle. During a visit to Abbeville Mr. Longy and his daughter were obliged to take shelter each night in the cellar of the house in order to escape the bombs dropped by the German airplanes.

"The Germans drop torpedoes as well as bombs," relates Mr. Longy, "and they are very destructive. In Tours, which we also visited, a torpedo struck in a square, and forty houses in the vicinity were destroyed. Some of the holes they make are eight yards deep and as much as that square."

Asked how the French people now feel about the war, Mr. Longy replied: "They are very calm. Perhaps a little more cheerful than they were when I was over there a year ago, because there is no question but that the American soldiers have cheered the French soldiers. They are satisfied that they will eventually win the war. It does not make so much difference to them whether it is this year, next year, or four or five years from now."

Changing the subject to the more cheerful one of present French musical activity, Mr. Longy declared that music is now tremendously popular in Paris, both with soldiers and civilians. Only five

performances a week are given at the Opera Comique, but every one is packed to the doors, and the financial returns are greater than they have ever been. "At the Odeon," he said, "they gave L'Arlesienne, and they never made as much money before."

Assist Mr. Damrosch

"I played twice in Paris," continued Mr. Longy, "once at the Conservatoire and once at the Opera Comique. At the Opera I went only to call on an old friend, but there was some trouble about getting musicians that day, so I was asked to play. I played one act of 'Mignon.' At the Conservatoire there was the big Red Cross concert on July 14 conducted by Mr. Damrosch who is president of the society which is helping French musicians. It was difficult to get enough players for that day, too, for July 14 being a holiday, all the theaters had matinees, and in order to play at this concert the men had to send substitutes to their regular places. The Garde Republicaine lent several men for the performance."

"I went to shake hands with Mr. Damrosch before the concert, and when he saw me he said: 'I wonder if you can help me, at the last minute I am without an English Horn.' I was very glad to help Mr. Damrosch, as he is an American and a musician, so I played. I had not played English Horn for perhaps ten years, and did not have an instrument, but one was found for me, somewhere, in time for the concert."

Mr. Longy heard nothing while abroad in regard to the next conductor of the Boston Symphony Orchestra, nor had he heard that Serafin was considered as a candidate until he read it in the Boston papers.

In speaking of the best French conductors of to-day, Mr. Longy mentioned Camille Chevillard, Messager, Monteux, Rabaud, Rhene-Baton, and Ropartz, but preferred not to give any opinion as to the chances which any of these men might have for the Boston conductorship.

Mr. Longy brought back with him from France a large amount of orchestral, choral, and chamber music, which will be invaluable for his concerts this winter now that the importation of foreign music has practically ceased.

ENTERTAIN FOR GODOWSKY

Pianist Honored in San Francisco Reception—Coming Season's Plans

SAN FRANCISCO, CAL., Aug. 26.—The Ada Clement Piano School gave a brilliant reception on Wednesday evening, Aug. 21 to Mr. and Mrs. Leopold Godowsky. The members of Mr. Godowsky's Master Class, which has assembled from all parts of the United States, and about two hundred of San Francisco's prominent musicians and critics were present. The guests included:

Wanita Godowsky, Mr. and Mrs. John McGaw, Mr. and Mrs. E. E. Young, Mr. and Mrs. Marriner Campbell, Mr. and Mrs. Giulio Minetti, Mr. and Mrs. Albert Lang, Mr. and Mrs. Henry Grobe, Mr. and Mrs. Lawrence Strauss, Mr. and Mrs. Thomas Nunan, Mr. and Mrs. M. R. Fleischman, Mr. and Mrs. Charles Barrett, Mrs. Mathilde Wismer, Mrs. Gerda Wismer Hoffman, Mrs. Alf Bridge, Mrs. Edward Alden Beals, Mrs. Nancy Beals Van Dyke, Misses Helen Heath, Grace Freeman of New York, Theresa Ehrman, Eva Withrow, Marie Withroe, Dorothy Pasmore, Jay Noble, Pierre Douillet, George Kruger, Elias Hecht, Nathan Firstone, Hether Wismer, George McManus, H. B. Pasmore, Israel Seligman, Easton Kent, R. Hughes, and Ray Brown.

Among the New Yorkers now in the city are Jean Criticos, who is spending the summer at Piedmont and coaching a few advanced pupils. Alma Voedisch is also in the city arranging for her Western concert tours. Under her management are Yvonne de Tréville, Marie Morrisey, Theodore Spiering, Florence Bodinoff and other noted artists.

Mr. and Mrs. Clarence Eddy gave a delightful recital at the Hotel Vendome, San Jose, on Wednesday evening, for the benefit of the American Red Cross.

The organ concert by Edwin Lemare last Sunday evening was especially enjoyable, an unusually large audience being present. Mr. Lemare was assisted by Hana Shimosumi, the young Japanese soprano, who is gaining an enviable reputation in the West.

Mrs. Jessica Colbert, one of San Francisco's energetic concert managers, has opened new offices in the Hearst Building. While her list of artists for the season of 1918-1919 has not yet been an-

nounced Kathleen Parlow, Pablo Casals and Henri Scott will be among the artists presented. Eda Beronio, who successfully managed the concerts of the San Francisco Chamber Music Society last season, will be associated with Mr. Colbert.

E. M. B.

MISS DE TREVILLE AT CAMP

Sings for Wounded Men at Merritt Celebration of Birthday Anniversary

To commemorate her birthday, Yvonne de Tréville accepted an invitation to sing for the convalescent soldiers at Camp Merritt. Some of the more seriously wounded who were too ill to be moved even to the porches expressed a longing to hear more. So the prima donna repeated her program five times—going from ward to ward—now singing without any accompaniment at all and the again with the assistance of the pianist wherever it could be wheeled into position. George Cameron Emslie, a fellow member of the National Patriotic Song Committee, furnished such accompaniments.

Fay Foster's song, "The American Come," was again included in the program and brought all those who were able to rise cheering to their feet.

McCormack Is Soloist at Memorial New York Men Killed in Action

A memorial service to the New York men killed in action was held on "Heroes Day," at the Hippodrome, John McCormack being the soloist of the occasion. McCormack sang the "Star-Spangled Banner" and a group of songs, including "Mother of Mine," "God Be with Our Boys To-Night," "Mother Machree" and "Sunshine of Your Smile." Percy Williams, song leader at Pelham Bay National Station, brought down some 1500 of the charges, who gave the army songs with their usual spirit. Others on the program were Burr McIntosh and Ethel Barrymore. There was also a presentation ceremony in which gold stars were presented to the mothers of those who have died in the war.

MUSIC'S PART IN WAR CAMP COMMUNITY SERVICE



Some Pictorial Evidences of Musical Interest in War Camp Community Centers: Upper Left, an Impromptu Musicales in the W. C. C. S. Clubrooms at Wrightstown, N. J.; Upper Right, Kendall K. Mussey, Secretary of Music Committee for the War Camp Community Service; Lower Left, Mrs. John Marshall Clark of Chicago, Playing for the Sailors at a W. C. C. S. Gathering in the Arts Clubrooms, Chicago; Lower Right, a Group of Officers from Camp Lee, Gathered for a "Sing" in the Clubrooms Maintained at the Christian Church, Richmond, Va.

BY MAY STANLEY

COMMUNAL effort must extend to every foot of American soil where the man in service is likely to seek relaxation and entertainment."

This is one of the maxims that the War Camp Community Service has evolved and—what is much more important—is practicing. How this communal service is being worked out in the field of music was the question recently put to Kendall K. Mussey, head of the recently organized musical entertainment branch of the W. C. C. S.

Mr. Mussey, who is head of the Brooklyn Music School Settlement, was "drafted" last year by the National Patriotic Song Committee to act as its secretary. He served them so successfully that the War Camp Community Service, which specializes in successes, has requisitioned him to serve also as the head of its music committee.

"Last year," said Mr. Mussey, "some people listened with a shade of incredulity to General Bell's statement that fighting men are fighting men." But we have learned now that the men who were thought to sing on their way through the training camps of this country are the men who are carrying forward the standards of victory to-day on European battlefields. Fighters must sing—that has been proven past all question—and a distinct branch of the War and Navy Departments Commissions on Training Camp Activities has provided this essential part of fighting equipment inside the camps. The War Camp Community Service has the double task of keeping the soldier singing outside the camp and the civilians singing with him.

"The need for music manifested itself at the very beginning of the War Camp Community work last year," Mr. Mussey continued. "Identical with the establishment of the first clubs came the call for

Head of Music Department Gives Interesting Résumé of Work Done to Promote Singing Outside the Camps—How the "Liberty Sings" Originated—Evolving the Interchange System of Programs for Neighboring Cities—Many Musicians Volunteer to Help Work This Season

pianos, for phonographs and records, for musical programs. From this beginning the musical work has grown—not slowly, but by leaps and bounds. For generations we have been a 'voiceless people' in musical expression. But a great national crisis found us turning with one accord to the one great universal medium of expression, and pouring out our hopes and fears, our pride and our patriotism in music."

How the "Liberty Sing" Began

Then Mr. Mussey told me of the beginning of the "Liberty Sing" idea, which had its inception in Philadelphia shortly after America entered the war.

"Harry R. Whitcraft of Philadelphia is the man back of the idea," Mr. Mussey said, "and it began in this fashion. Mr. Whitcraft's boys and a number of neighbors' sons had always made the Whitcraft home a center for their good times. They brought their guitars and mandolins whenever they choose, sang their favorite songs and had a good time generally. Then the war came and the boys went out to service, some in the army, some in the navy, and Mr. Whitcraft and his wife faced a quiet house from which the young, singing voices had gone. They stood it for a while. Then one evening, when a few neighbors were present, Mr. Whitcraft suggested that they gather once a week to sing the songs the boys used to sing when they were at home. However, they realized that one house wouldn't hold all the people in the block whose sons were in the service and that the others would want to join. So Mr.

Whitcraft went from house to house asking the people of his block to join in a sing one evening a week. They were impromptu affairs that might have distressed the academic mind, but they were genuine and spontaneous tributes. Sometimes the people sang hymns and sometimes they sang 'Over There,' anything that had been a favorite song with the boys who had gone from those simple, unpretentious American homes to do their share in the big struggle.

"The idea proved contagious, as such things are likely to be. It spread all over Philadelphia, until to-day that city has more than 300 units of the Liberty Sing Association. Sometimes they come together for a huge mass sing, as was the case last July, but each week one evening is set aside for this spontaneous expression of patriotism and loyalty. There is scarcely a city or village in the country to-day that is without its Liberty Sing, and these are all being fostered and encouraged by the War Camp Community Service. These smaller sings form feeders for the great community sings and festivals for mixed audiences of civilians and enlisted men. An admirable example of this is seen in the community sings at Norfolk, Va., led by the official song leader of the Fifth Naval District, Jerome Swineford, in which thousands of sailors and civilians gather every Sunday afternoon. One sing held in Des Moines, under similar circumstances, was accompanied by three military bands and the combined voices of 12,000 civilians and enlisted men, white and colored.

"And the story is just the same in the smaller cities. Litchfield, Minnesota, in six weeks from the time it started, had a Liberty Chorus of 150 persons. A little town in Alabama of 3000 persons recently reported a song committee membership of eighty-six persons! And the secretary apologized for this small number, saying that many interested persons were out of town for the summer.

"Recently the Government has given recognition to Mr. Whitcraft, as the pioneer of the Liberty Sing movement, and official motion pictures were taken of him and his gathering of 2000 singers. These will be shown to soldiers in France, as well as the people of the Allied nations."

Need Talking-Machine Records

One of the problems that the W. C. C. S. faces to-day in its musical work is the shortage of musical instruments and of phonograph records.

"We are in the greatest need at this moment of 310 phonographs and 15,000 records," said Mr. Mussey. "Some people seem to have the idea that one machine and a few records is sufficient equipment for a club or a Y. M. C. A. hut, when the fact is that each building should have three or four machines and an assortment of records that will meet every taste, including the man who wants to hear operatic arias and symphonic poems, as well as the one whose dearest delight is the latest bit of syncopation or the last sentimental song. I cannot emphasize too strongly this need for phonographs and records, both for the community work and the camps, here and abroad. Scarcely a letter comes back from overseas but contains some mention of music, and usually it is of the phonograph they speak.

"And this need is by no means confined to overseas camps. In a recent letter from Waco, Texas, one soldier told of only having six entertainments in their camp in eight months. They had to depend almost entirely on the phonograph for such amusement as they had.

[Continued on page 4]

MUSIC'S PART IN WAR CAMP COMMUNITY SERVICE

[Continued from page 3]

One man, in describing life on an American transport, wrote recently: 'On my ship we had one talking machine for the entire ship's company, and the boys simply fought for it. In my sleeping quarters we heard it just once in six weeks. I am so lonely for good music that I would give a month's pay—which, by the way, would not make anyone very wealthy—to hear some good phonograph records.'

"Do you wonder," said Mr. Mussey, "in the face of such letters, that we are urging people to give talking machines and their records for our clubhouses? The musicians are giving freely of their time and strength in entertaining the men, and non-musicians can do an equally valuable service if they will give

records and machines."

The varied phases of musical work that Mr. Mussey's committee is encouraging or directly promoting are testified to in the accompanying pictures. In the clubhouses—and there are clubhouses of the W. C. C. S. to-day in every city or village near the 206 camps, cantonments and training stations of the army and navy—programs are given every week. Sometimes these are by local musicians, sometimes by visiting artists, and of the latter at least fifteen singers of national and international fame have already pledged themselves to fill in all their spare time this season for the W. C. C. S. These include Mme. Marguerite Matzner, Frank La Forge, Mabel Garrison, Mischa Levitski, Yvonne de Tréville and Reinald Werrenrath. Mme. Clara Clemens and Mme. Olga Samaroff will join

in a recital at Lowell, Mass., on Sept. 2, following a big sing in the park for the soldiers of Camp Devens and civilians, and they will also appear in special programs for the officers and men of the Newport Training Station. Arrangements are also being made for a series of concerts to be given at the Copley-Plaza, in Boston, this winter. These will be free to the men in service, the only condition being that they apply for admission tickets.

For musicians who have made ten appearance under their auspices the W. C. C. S. has just designed and issued an honor badge, after the fashion of the service stripes of the army. Twenty appearances entitles one to two bars, and the patriotically-minded musician may gather as many service bars as his or her appearances merit.

Naturally, it is not possible to secure famous artists for all the musical entertainments projected by the W. C. C. S. Acting on the conviction that it is better to kill not two birds but six with one stone, Mr. Mussey had arranged a system of interchange of programs between neighboring towns. You may have become accustomed to hearing the vocalists or pianists of the town near which you happen to be stationed, but you haven't heard those from a neighboring village or city. Very good. The W. C. C. S. arranges for an interchange and it all helps to promote the spirit of neighborliness—that spirit which our fighters are leaving in every community near which they have trained. It is planned to work out this system of program interchange in a comprehensive fashion during the coming year.

Hunter College Gives Music Study a Leading Place in Curriculum

Fifty Courses Established in Noted Institution, Not as a Conservatory Subject, But "As a Means of Mental Training, as a Sharp and Keen Weapon Ready for Use in the Battle of Life"

—Dr. Henry T. Fleck Head of the Faculty

By ISABEL M. PRICE

IN NO INSTITUTION has there been made greater progress toward placing music on a dignified basis than in Hunter College, in New York City. It is a fortunate thing that the faculty of Hunter has not been so indifferent to the tendencies of modern progress as most college faculties. For centuries, the rulers of educational destinies dictated a system imposing in its reduction of all departments of knowledge. Dissent was accounted sacrilege. The mandates of the dictators had to be accepted without question. Yet in no field of activity is there so great a conflict of aims and ideals, and in none is there greater need of calm study and of effort to understand all points of view, than in the question of education. The problem seems to have two roots; one utilitarian, and the other cultural. Personally, I am a great believer in the cultural point of view, and firmly believe that all education should have its basis in the classics. This holds good, not only in the general training, but also in music. Science declares that specialization in early years, in place of all round culture, is disastrous, both to the individual and to society. On the other hand, I believe we need more of that wedding and blending of faculties and study, without sacrificing the thoroughness of each. In the real setting of the historical studies, whether ancient or modern, not one can be crushed without weakening some of the others. Education cannot be created or artificially cultivated by a set of pedagogues in a college laboratory. It has to grow in free development. A mere formula treating each case after the same pattern must ever remain a failure. Learning is made up of the humanities in a new sense. Science, literature, art, music, the drama, are seeking, naturally, their proper material, and also their proper constituency in common life.

Methods of Antiquity

Unfortunately our institutions of learning were committed to an educational system based upon that of the monks of the past. Little or no attention was paid to anything outside of Latin or Greek. These inordinate admirers of antiquity, solely occupied in venerating past ages, are unable to respect the present or hope for the future. Locke speaks of the "learned ignorance" of men acquainted with literature, burdened with prejudices which their reading, instead of dissipating, has rendered more inveterate, swallowing, as they do, the absurdities as well as the wisdom of literature. Science and art were practically unknown. Then came the splendid work done in our colleges through science. As a result the purely cultural subjects suffered. Now art knocks at the door.

Heretofore art has been, and is to-day, still regarded too much as an amuse-

ment, as an exhibition of skill, as a means of attracting attention, and too little a means of education. Music is a means of culture; it is one of the greatest factors in human civilization. Something higher than mere learning, than the ancient academic studies, is needed to advance the world. The philosophers of Greece had reached a high degree of learning, yet their wisdom failed to reach the masses. It was designed for scholars only, just like our educational system, and could not benefit the people. In music, however, we find a subject of the deepest educational value, and which at the same time is a companion of man.

Now, for the first time in modern history of the musical world, modern methods are being brought to bear. Unfortunately, in no other sphere of activity have there obtained such lax policies, such supreme indifference to the future, as in the world of music. On the other hand, never before has there been such a deep and widespread interest in music, never before has there been felt such a deep need of the satisfaction that music alone can give. This growing desire and love of art is making itself felt in the schools. One feels a constant straining of the exceedingly limited and elementary work done, the unsatisfied desire of the young mind. And in truth this attitude, although unconscious, is an entirely justifiable one.

Music, as taught in the higher grades of our schools to-day, is parallel in mental training and effort to the work in other subjects taken in the lowest grades. The student rarely ever goes beyond sight-singing in its elementary forms, which involves the tremendous loss of time in singing up and down the scale, placing the music students on the same level as the child adding up a single column of figures. Slowly but surely, however music in the colleges is coming into its own. As an example let me cite briefly the history of music at Hunter College.

Fifty Music Courses

Fifteen years ago no student was expected to know more at graduation than the major and minor scales and rote singing. Now at graduation a student who has taken advantage of her wonderful opportunities has not only knowledge of harmony and counterpoint, but has also done work in practical composition in the smaller forms, and has a good understanding of instrumentation. Besides this more or less theoretical knowledge, she has studied the history of music, has taken courses in the appreciation of the art, with special attention to opera scores, and has besides, the opportunity of studying voice, piano and violin, in addition to the pedagogy of the subject. Indeed, a knowledge of piano-playing is a prerequisite to a music major or minor. This all besides many concerts and lectures given at various times by well-known artists. There are, indeed, about fifty courses in music, exclusive of the summer and evening sessions. Inclusive

of the high school and training schools, there are about sixteen teachers who devote all of their time to music.

To be sure, a growth of this magnitude has not been the work of a day or year. The latest step, that of making music a major subject, has just been taken at last, putting music where it belongs in line with all other collegiate subjects. And this brings me to a point for which I feel very strongly. Music as a conservatory subject has absolutely no place in a college curriculum, but music as a means of mental training, as a sharp and keen weapon, ready for use in the future battle of life, deserves and must take a position of equal importance and related to the other subjects studied. Every subject looms large if viewed from the personal angle. To obtain its real standard of importance, we must judge of its value to the individual student. Music answers a double purpose—it has not only the indubitable worth as pure mental training, but affords a superlative form as a vehicle for self-expression, quite aside from the pleasure it gives the listener; its value as a cultural element, patriotic stimulus and other values too numerous to mention.

Hunter College has always been a radiating center from which come all of the movements of musical value to the schools and public at large.

The free concerts, the illustrated orchestral lectures, the high school choral organizations, aside from a liberal musical education free to the students, are some of the things offered to the citizen as well as the student of New York.

A new organization, called the American Art Education Society, has just been organized and regularly incorporated. This involves additional duties upon the head of the music department, Dr. Henry T. Fleck, whose initiative and energy has opened the way for new movements, all of which contribute to the further success of music for the people. Rumor has it that Dr. Fleck is seeking a talented young man to assist him in his work, thus offering an opportunity for experience in conducting large symphonic orchestras as well as doing pedagogical work.

More than five hundred girls are studying theory of music, elementary and advanced harmony; nearly ninety are in the elementary and advanced counterpoint classes, and over six hundred in the voice culture classes, opera and lecture courses, not including about three hundred in the history classes. There are fifteen music teachers on the payroll of the college and high school staff, aside from two extra lecturers, one of whom is Henry T. Finck. The music teachers devote all their time to some special branch of the art.

NEWPORT, R. I., Aug. 30.—Mrs. George Peabody Eustis gave another of her piano and organ recitals in Emmanuel Church last night. Emma Wethern sang, and Stuart Henry was at the organ.

Appeal for Phonographs and Other Musical Instruments

To the Editor of MUSICAL AMERICA:

We are receiving requests constantly for phonographs and musical instruments from many boats leaving port, as well as from base hospitals and detention camps.

Surely among the patriotic readers of your publication there are some who have phonographs they can spare, banjos, guitars, mandolins or other instruments, and they will want to send them to us for distribution among the boys in khaki and blue in camps, forts and naval stations in California. Games of all kinds will also be very welcome.

H. FELDMAN,

Executive Secretary, Representing War Department and Navy Department Commission on Training Camp Community Service.
1058 Phelan Building,
San Francisco, Cal., Aug. 15, 1918.

No New York Series for the Adele Margulies Trio

The Adele Margulies Trio, consisting of Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist, it is announced, will not give its usual series of Aeolian Hall concerts during the coming season, but will play out-of-town engagements as formerly.

Caruso is to sing the "Marseillaise" at a dinner to be given by the France America society on Sept. 6 at the Waldorf Astoria. The dinner is in celebration of the 161st anniversary of the birth of Lafayette and the fourth anniversary of Joffre's victory on the Marne. Caruso will join in the celebration as an officer of the Order of the Legion of Honor.



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MR. ERNEST BLOCH will hold classes in Harmony, Counterpoint, Fugue, Instrumentation and Orchestration; and a Lecture-Class in Musical Form.

MR. LÉON RENNAY, Diplôme of the Yvonne Method of Lyric Diction, will hold classes in French, Italian, and English Diction. During the twelve years previous to the war Mr. Rennay was a teacher and lecturer on diction in London and the British provinces, where he taught many of the leading artists of the operatic and concert profession.

For information and booklet, address The Secretary.

America, the Land of Promise and Fulfillment for One of Switzerland's Most Gifted Sons, Ernest Bloch

Meteoric Rise to Fame in Our Country of This Signally Gifted Composer — Writer Notes Characteristically American Qualities in Mr. Bloch — A Man of Action, Broad Interest and Sympathies, and Flaming Imagination — His "Jewish Side" — Early Career and Studies

By CESAR SAERCHINGER

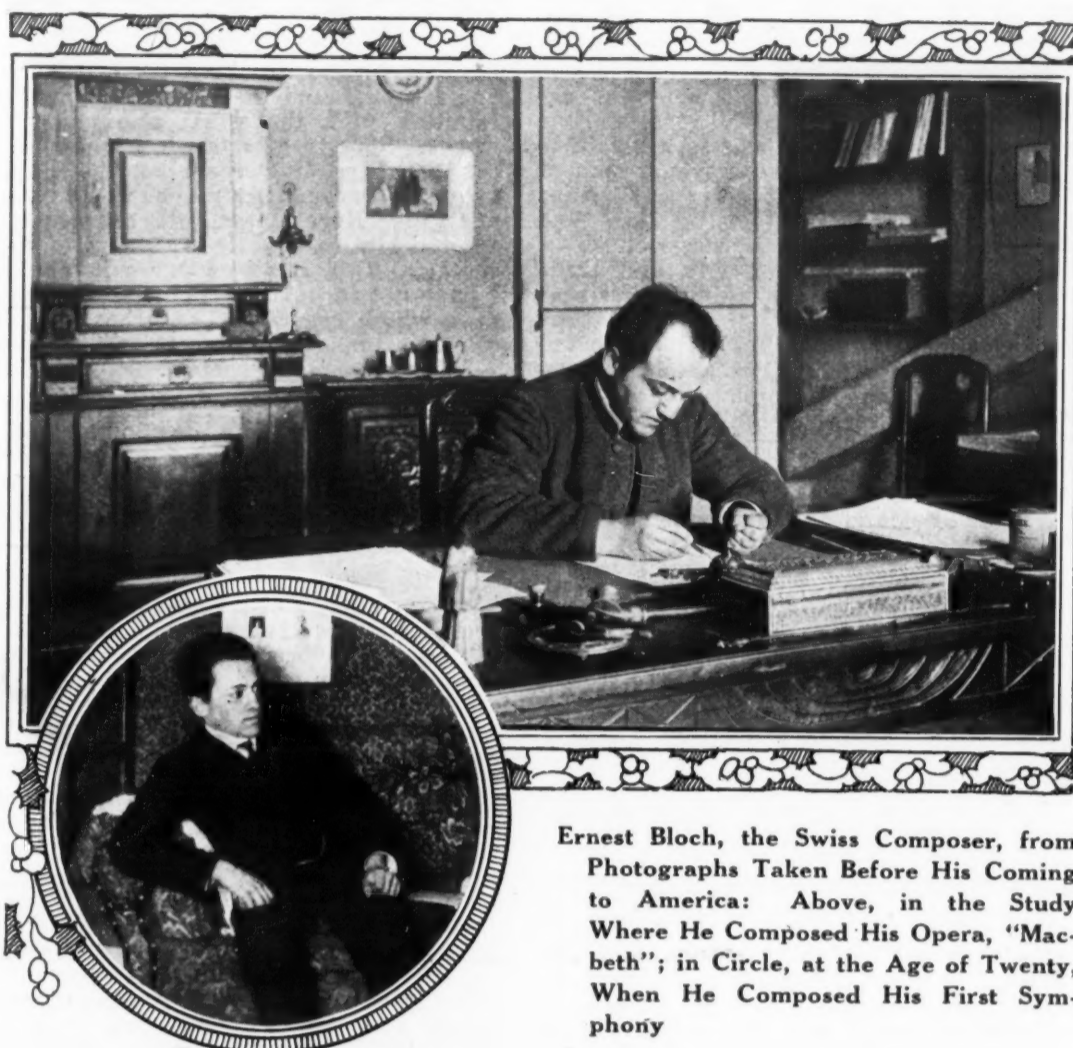
It is considerably more than a year since Ernest Bloch stirred musical New York with a great orchestral concert consisting entirely of his own works—works of such magnitude and bold design as to arrest the attention of every musician and critic in America. Many were enthusiastic, others were hostile, few were indifferent—a fairly good sign that the works were important.

There was a real fervor in the enthusiasm of the young partisans who gathered about the banner of the Swiss composer; small wonder if it kindled sympathy and gratitude in his heart—not only toward the little band that worshipped, wrote and "talked" (in terms linguistic and material)—but toward the whole of America, which had brought so large a measure of understanding to his message, while Europe had remained almost deaf. I remember Bloch's overflowing joy and hopefulness as he spoke—not of himself but of America and its musical future, and of his determination henceforth to battle under that sign. I remember his showing me a picture of his home in Switzerland, a charming villa by a lake, surrounded by age-old trees, set in an atmosphere of lofty serenity, and my asking how he could bear exchanging that for this—pointing to our Sixth Avenue and its thundering "L." "Ah, yes," he answered, "it was beautiful. But what would you? I had to leave it in order to make myself heard—the prophet in his own country. * * * America is young and vigorous, open-minded, idealistic; Europe is old, sophisticated, decadent and hostile—an aggregation of cliques. Switzerland was too small; in France they considered me too German, in Germany too French. Here I may be anything—even Jewish!"

At this I raised my eyebrows in token of a skeptical frame of mind, and reminded him that some of our own critics had summarily dismissed his works as ugly, brutal, cacophonous. But his enthusiasm could not be dampened. "These are the older men," he said. "It is natural that they should think this way. What is musical criticism, anyway? I work and criticize, I search and suffer, I live between dreams and nightmares for months—perhaps years—to produce a composition. At last I know it is good, or true at least. And then there comes a man, a 'critic,' listens for fifteen minutes and—passes judgment upon it. How is it possible? * * * But here are others, willing to study, to take time, ever searching for new beauties, such as you younger men (he named a few of us). * * * Ah, it is so refreshing, so different."

"Do you know," he continued, "that I have found more real critical acumen here than in Europe? Americans are all analysts (again he named a few). All you need is the doing. The creative activity must be encouraged; appreciation, self-reliance, fearless expression of yourselves. Yes, I am going to throw in my lot with you; I see that this is the country in which to work."

I could not help thinking of the young Americans who have complained that there is no "atmosphere" in this country, that in order to compose one must go to Europe. But here was Ernest Bloch, who had just finished a masterpiece—the String Quartet—in a room on Fortieth Street, and who would stay to write other masterpieces in the same environment.



Ernest Bloch, the Swiss Composer, from Photographs Taken Before His Coming to America: Above, in the Study Where He Composed His Opera, "Macbeth"; in Circle, at the Age of Twenty, When He Composed His First Symphony

What an inspiring thought—and what an example for our own composers!

That was fifteen months ago. In the meantime Bloch has been in Europe and has returned, bringing his family with him. He has been settled in New York for a year, teaching and composing. Henceforth his works will be written under the influence of American life, will be to all intents and purposes American works. (The fact that an American publishing house is bringing out these massive scores is certainly significant.) And Bloch himself may go down in history as an American composer: he is certainly as "American"—in his music—as many of our native disciples of Strauss and Reger, of d'Indy and Debussy.

Considering the profound influence which this man is likely to exert upon American music I was anxious, after these fifteen months, to know whether he has preserved the enthusiasm which he radiated at our last interview, eager to renew my impressions of his striking personality. I felt that the American public, myself included, did not really know Ernest Bloch.

The thing that is most generally known about Bloch is that he is a Jew. It was as a "Jewish composer" that he introduced himself to America. To borrow the language of politics, his campaign was conducted upon the issue of Judaism in music. The great concert of May, 1917, of which the "Jewish Cycle" formed the program, left the public under the impression that Bloch represents the musical sublimation of the Jewish race—and nothing else. It was with this fact lingering in my mind that I visited the composer in his Lexington Avenue apartment.

Imagine my surprise when the first thing to greet my eye, and by far the most prominent object in the room was—a huge crucifix. After a greeting so cordial as to make one feel at home in an instant, my eye reverted to this strange ornament, and then I remembered being told about it before.

To a lady who had commented upon the apparent incongruity Bloch once retorted something like this: "My dear madam—yes, it is true that I am a Jew. But I should be equally proud to call myself a Christian—a true Christian. For He is to me only the symbol of that Christianity which both Jew and Gentile should strive to attain. Who, indeed, will to-day have the temerity to call himself Christian?"

One may conclude, obviously, that Ernest Bloch is not an Orthodox Jew. How, then, can he express Jewish thought and feeling in his music? It will be recalled that he does not use any traditional Jewish melodies, that he employs no "racial" material of any sort—is, in

fact, not a conscious musical nationalist at all. The fact is that his music, more than Jewish, is just "human." In it, no doubt, one may hear the characteristics of an ancient race, feel the throbs of the passion and the violence that one feels in the lines of eternal scripture. It is because this psychology of a race, echoing down the generations, vibrates a sympathetic string in Bloch, the individual Jew, that Bloch the sensitive artist is able to react to it.

But have we not, with our love for labels, too quickly labeled Ernest Bloch as a Jewish composer? and decided that he writes "Jewish music" and no other, just as Montague Glass writes Jewish stories and no other? At any rate, the "Poèmes d'Automne," which have just been published, or the youthful First Symphony, or the beautiful symphonic poem, "Hiver-Printemps" have no peculiarly Jewish connotations.

I was still reflecting upon this phase of his work when Mr. Bloch showed me the proofs of his String Quartet, just received from the printer. He placed them on the piano rack and began to turn the leaves. Before we realized it we were immersed in the beauties of the work—the composer sketching the parts on the piano while I read over his shoulder. Now and then he commented upon a passage, but—while I could not help being utterly amazed at the technical complexity, the marvelous freedom with which only a master can handle his material—his comments always concerned the spirit of the music alone. They were given with a sort of contemplative detachment, as though he were standing outside of the thing and searching for the kernel of it. * * * "There," he said at one point, apparently unconscious of my presence, "how Jewish that is!" And presently he added: "But here is already something different. Yes, this is new." As I listened to his thinking, so to speak, I realized that the Judaism of Ernest Bloch, far from being an end and aim in itself, is really only a passing phase—an inherent quality of his nature which had to find expression, but from which, having expressed it, he could pass to other, even broader things—to the "humanity" which is already the keynote of the "Israel" Symphony. The word "Israel," I felt, even when I heard the symphony, is a symbol, not for the Jewish people, but for mankind.

A "Cosmopolitan Personality"

There is nevertheless a real historical significance in what we may call Bloch's Jewish period. It has kept him from being on the one hand either too French or too German, on the other from becoming a featureless eclectic. In Geneva and Brussels, in Frankfurt and Munich, and in Paris Bloch came in close contact

New World Opened Its Arms to Him—Found More Real Critical Acumen Here Than in Europe—His Great Quartet Finished Within Stone's Throw of the "L"—Has Cast in His Lot with Us—Potential Influence on Our Music

with every contemporary current. His Judaism saved him from being swept away by any of them. It gave him nourishment when after all his studies with different masters he turned within himself to study, as he expressed it, "with nature and with myself." And I believe that his coming to America, when he had evolved this new style of his own, is of still greater significance. For the problem that Bloch has solved for himself, musical America must solve for herself also. We must emerge from this European welter into a freer, brighter world of our own, permeated with the spirit of our own ideals and built by the aid of our own technique. Bloch himself meant this when he spoke, a year ago, of the "fearless expression of ourselves."

The thought that Ernest Bloch is, indeed, the ideal for the American composer, forced itself upon me as we went through the score of the Quartet. No matter if he was born in Switzerland. We may safely accept the message of the old world as expressed through his broad cosmopolitan personality, a personality which, I could not help feeling, is even now capable of an interpretation distinctly American. The broad, yet discriminating catholicity, the profound sincerity, the unqualified democracy, the large idealism and the boundless energy which are Bloch's—are not these the qualities with which we like to invest the American character?

As I looked at the composer there in his American home I could not escape the fact that his appearance, too, is not un-American. He is neither the long-haired foreigner who in our popular imagination has become the type of the European musician, nor the slender *précieux* whom one associates with ultra-modern art. He is first of all a man of flesh and blood; his strong frame, the massive head set upon a sturdy body, the clean-shaven countenance with the vaulted forehead, the deeply set eyes and rather ascetic mouth, and his quick, energetic movements might easily be those of an American professional man or man of affairs. This impression deepened as he sat down in the swivel chair behind the flat top desk in the little "office" next to the studio, where books, papers and pictures jostled one another in cozy confusion. From the walls the faces of Mahler and Moussorgsky—the only musicians' portraits in the entire apartment—looked down as he answered my questions about his career. I will let the reader judge whether that career, contrasting sharply with that of the traditional musician, might not have been that of an American.

The Son of a Merchant

In the first place Bloch is the son of a business man—a Geneva dry goods merchant. Neither of his parents had any musical predilections, and one wonders where this boy, surrounded by "business" from early childhood, got his artistic leanings. Music was, of course, a part of his education. He studied the violin when he was still a small boy and was considered a "prodigy." When he was eleven or so he resolved to become a composer. He made a solemn vow to that effect, wrote it out on paper, buried it under a mound of stones, and on it built a bonfire by way of consecration.

In due time, after surmounting the usual parental opposition, young Bloch went to Frankfurt to study with Iwan Knorr. Then he went to Brussels and continued in composition under Rasse, the pupil of Franck, while studying the violin with Ysaye. Finally he spent a short time in Munich with Thuille and then returned to his home. When he was twenty he had completed the Symphony in C Sharp Minor, which was played by the New York Philharmonic Society last season. At that time he approached al-

[Continued on page 6]

America, the Land of Promise and Fulfillment for One of Switzerland's Most Gifted Sons, Ernest Bloch

[Continued from page 5]

most every conductor in Europe and was refused a hearing, largely on the ground that he was unknown. It was just as though he had been an American. The very idea of an American writing a symphony is humorous to some European conductors. Bloch took the thing rather philosophically, but his philosophy surely had something of fatalism in it. "Very well," he said to himself in effect, "I will write music as I feel I must, and I will put it neatly on yonder shelf. Some day, if it is good, someone will come and get it, and it will be heard; otherwise it will not. Meantime I will be merchant. Voila!"

The last part of the resolve was of course a matter of necessity rather than choice. The Bloch family and its little business were nearing shipwreck, and the son was called in to help. In this crisis he displayed the pluck that we like to believe is characteristically American. To put one's dreams away at twenty-four, learn bookkeeping and get down to the grind of dry goods is something that most young artists would regard as suicide. Bloch not only accepted the grind but actually devised means of saving the business. Every year he journeyed to Germany and bought goods. He spent his best waking hours in the shop, and after hours composed, among other things, the opera "Macbeth," which at length was produced in Paris but speedily killed by chauvinistic "critics" in spite of its popular success.

Bloch returned to Switzerland and shopkeeping, happy at least to have heard his work. Geneva was, moreover, induced to listen to the symphony of a native son, and this brought forth the

enthusiastic praise of Romain Rolland, a critic with an international audience. Finally, in 1909, there was an opportunity to conduct symphony concerts in Lausanne and Neuchâtel, which he accepted with most successful results. How he was able to do all this is a riddle to ordinary men. Imagine a young man of twenty-nine, with all the responsibilities of a *pater familias* (for by this time he was happy in the possession of a family consisting of a wife and three adorable children), managing a business by day, composing by night, and once every few days or so hustling off to another city to conduct rehearsals or concerts of a symphony orchestra! Here is an indication of the man's physical and mental resource.

The rest of his career is well known. How he came to America as the conductor of Maud Allan's orchestra, got "stranded" with the company in Ohio, arrived in New York *sans* money, *sans* friends, *sans* everything; and how finally the Flonzaleys played his Quartet, the Boston Symphony his "Jewish Poems," and the Friends of Music his entire "Jewish Cycle." This dramatic rise to fame, after that catastrophic American beginning, was certainly typical of America. Here is a "self-made man" if ever there was one.

Man of Broad Interests

There is yet another "American" quality about Bloch—his versatility. The manifold interests, the mental activity of the man are altogether remarkable. He talks of international politics with the interest of a man of affairs, of art and literature with the understanding of which only a man of profound culture is

capable, of social conditions with genuine sympathy and of science with exact knowledge based on actual experiment. On this day he had been reading Fabre, and I soon found that he was intimately familiar with the great entomologist's works. Shortly afterwards I met him in the great reading room of the Public Library, surrounded by books on psychoanalysis. Here again his conversation showed him to be a deep student of psychology. One detail of this conversation I have not forgotten. Pointing to a passage which read, "We are consumed by our own unemployed energies," he said, "That is my case exactly!"

"Consumed by our own unemployed energies." * * * I have mused upon that remark frequently and now I realize the significance of it. Ernest Bloch is a man of action. Rarely has a creative artist been endowed with such a capacity for independent action. Goethe is an example that comes to mind. Carlyle is another; but I remember reading in Harris's "Contemporary Portraits" the accusation that England failed to make use of his genius, forcing him to become a bitter critic of his times instead of a great constructive statesman.

Can it be, I have thought, that America, now that she has acquired Bloch, will not make adequate use of him? Fifteen months have passed since he determined to stay with us. In the meantime we have been largely occupied with the adoration of artistic deities—virtuosos—and we have rewarded them in an unprecedented manner. Only one or two suggestions to invest Bloch, the composer, with the power to exert an immediate influence, such as is wielded by

the conductor of a great orchestra, have appeared. For the rest we have permitted him to teach harmony in a music school. Nothing but commendation is due to the people who have had the enterprise to secure the services of such a man, but one may be permitted to remark that it is not wise to use a razor for cutting wood!

When our own Edward MacDowall returned from Europe in order to do his duty by his country as he saw it, we gave him a "professorship," which obliged him to teach elementary harmony to budding debutantes, and which finally worried him into insanity. And all the while he was admonishing his more talented pupils to stick by their guns—to leave this country of ours, because we needed them.

Let us hope that America will never make such mistakes again. We need men of positive faith in our art life; men of genius, of power and of sincerity; we need them as leaders and teachers, not as mere obscure schoolmasters. The appreciation of creative artists by way of their works is a notoriously slow process, especially if these works are of a high order of originality. Nevertheless, the influence of such men of genius is of tremendous value, if executive power is a part of their make-up, as in the case of Mahler, for instance. It is necessary that we rouse ourselves to full recognition of our intellectual and artistic resources, and that we use them for all they are worth—especially now. Like mines of precious metal, these fonts of inspiration do not yield automatically what is in them. The world must force them to give it forth, for their heritage is the world's.

Penn Song a Favorite

Among the singers who are using Arthur A. Penn's "The Magic of Your Eyes," in the camps, are Katherine H. Rico of Tacoma, Wash., who has been singing it at Camp Lewis, Wash.; Marie

Warrington of New York, Lionel P. Storr of Providence, at Camp Devens, Mass.; Charles Stratton, song leader at the Marine Barracks, Paris Island, S. C.; Marie Sprague of Pittsburgh, who has sung it at Camp Humphreys, and Mar-

jorie Knight, soprano, of New York, who has sung it several times at Camp Upton. Alberta Rogers of Grand Junction, Col., has sung "The Magic of Your Eyes" in many camps near her home, and is soon to sail for France to sing for

the soldiers over there. She has written to Mr. Penn that she will take his song with her and sing it to our men in the camps in France, as she has found it admired wherever she has sung it in the West.

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need and power for good could not be questioned.

Announcements of local operatic activities in the New York papers some time ago lead me to call attention again to the fact that during what is called the "vacation period" one would think that the musical activities of this great country were absolutely suspended, for they receive no recognition whatever in most of the daily papers, which only begin to notice musical matters when the announcements begin to appear in their advertising columns.

It has always seemed to me curious that the men at the head of most of our great daily papers have never realized what a large proportion of their readers are interested in music, and that that interest does not cease, nor is it suspended with the arrival of the hot weather. On the contrary, many people have more leisure to read during the vacation period than during the active season, and it is precisely then that there is ample opportunity to present musical matters of interest to them, especially when such matter has intrinsic value.

Take, for instance, as a sample, your issue of Aug. 24, which chronicles a number of events of musical importance, most of which, however, received slight recognition in the New York daily papers. Surely, concerts by musicians like Elman and Cantor Rosenblatt; pageants and great "sings" at Chautauqua; a big musical festival up in Maine; great concerts in which Caruso appeared in various events at the summer resorts; a great song festival in Nebraska; recitals by McCormack; notable historic musical pageants in Minneapolis; concerts at the Great Lakes station of the Navy in Chicago; tremendous audiences at the park concerts in Philadelphia; notable musical performances in Massachusetts, deserve at least notice, and in some cases extended reports. But for all that music-lovers must go to the musical papers, for nearly all the daily papers are dumb.

The veteran H. E. Krehbiel continues in the *Tribune* his interesting memoirs of opera, and incidentally pays a deserved and striking tribute to the work Arturo Toscanini did from the moment of his arrival among us. In this connection Mr. Krehbiel states that the causes which led to the severing of Toscanini's relations with the Metropolitan were never divulged. At the same time, he quotes a long cablegram sent to Toscanini in Italy after he had left us, which was sent to the distinguished maestro by Otto H. Kahn, as chairman of the Board of Directors of the Metropolitan, and which expressed the hope that he would reconsider his decision and return. This cablegram, however, it seems was never answered. The only explanation given of Toscanini's refusal to return was that he had a son in the Italian Army, and that he had determined during the period of the war to devote himself to patriotic work by conducting and giving concerts to raise funds for the Italian sick and wounded.

It was reported at the time that serious differences had arisen between Toscanini and the general director, Gatti-Casazza, owing to Toscanini's "artistic temperament," which induced him to express himself forcibly in various languages when he was rehearsing.

I always doubted this story, for the reason that I do not think anybody was more appreciative of the value of Toscanini's services than Gatti. No one knew better than Gatti the vitality, the energy, that Toscanini put into his work, and which were reflected in the performances themselves, which seemed by comparison when others conducted to be almost lifeless.

Furthermore, Gatti, you know, was really brought to this country by Toscanini, who when engaged through the kindly offices of Mrs. Vanderbilt had practically insisted that Gatti should come with him, for they had been together at the Scala many years. While differences may have arisen between the gentlemen, which differences it is said were never composed, they had a great regard for one another, and had the war not intervened I think Toscanini would have remained with us, at least for a further period.

After Toscanini had left us, I believe I may state with authority that Gatti requested several newspaper men who write on music to leave Toscanini alone and not be constantly referring to him as they did. This I believe Gatti did simply with the desire of protecting Polacco and other conductors who were doing their best to maintain the prestige of the performances, and not embarrass them by keeping up an agitation which could produce no good results and was not likely to be of service to the management.

The popular concerts under the auspices of Columbia University ended in a blaze of glory. At the last one there was an audience of over twenty thousand, by actual count. The enthusiasm was tremendous and Conductor Edwin Franko Goldman received an ovation that was memorable.

These concerts have been so successful that not only is their continuance absolutely assured, even on a larger scale than ever before, but they have set a good model for other cities to follow, not only in the character of the programs, of the soloists, speakers, but in the method of securing an audience. The idea of admitting only by ticket, and yet enabling anybody to get a season ticket by sending a stamped envelope to the director, was a happy inspiration. It brought together the real music-lovers and kept out those who at a general concert in the open sometimes wander in and out more from curiosity than anything else, and so disturb those who really come to hear the music.

Goldman, you know, has been selected by Special Deputy Park Commissioner Berolzheimer, who has charge of the people's concerts, by direct appointment from Mayor Hylan, as the new conductor of the Police Band. Goldman, though still a young man, has worked himself up to a prominent position as a leader. He has been a solo cornetist with the orchestra of the Metropolitan, and has also shown considerable ability as the head of the band department in the musical publication department of the noted publisher and musical instrument dealer, Carl Fischer.

Concerts by the Police Band, which has attained considerable popularity and has displayed conspicuous musical ability, are to be given all over the city, and probably will be continued this fall, for Mr. Berolzheimer, who, by the by, is a very wealthy and public-spirited man, realizes the value and importance of music for the people in the winter, as well as in the summer. In this he is following the example set in other cities, where municipal bands and orchestras have been organized and have proved to have a positive political value in enhancing the standing and prestige of the Mayor and other officials that have given them their countenance and support. In fact, it is not going too far to say that in many places the politicians are beginning to realize, as Mayor Preston has done in Baltimore, that music may become an asset in furthering the popularity and standing of the executive.

Madame Margaret Matzenauer writes regarding the reported attempt on her life by tampering with the steering wheel of her car at Schroon Lake, to which I recently alluded, that in the first place she does not live in Schroon Village, near the well-known Leland House, but some six miles away. Furthermore, that in order not to meet anybody she does not care to meet she has the provisions for her household bought in Chestertown—eighteen miles away.

She also says that she is not a German nor of German birth, but a Hungarian, born in Temesvar; that she is not divorced, but is still legally married to an Italian, Mr. Ferrari-Fontana, though she long ago took out her first papers as an American citizen.

Finally, she wishes it stated that she believes the steering rod of her car broke accidentally and so does not want to have anybody accused of such an outrage.

The sudden announcement of the marriage of the noted and world-renowned tenor Caruso to an American girl naturally aroused widespread interest. Incidentally it has shown us the attitude of the press and public to the private life of the distinguished artists who are much in the limelight. As might have been expected, the opportunity was given to some papers, even to those that only print "all the news that's fit to print," to go back and recall certain incidents in the distinguished tenor's career. The main incidents have not generally been correctly reported.

It is perfectly true that Caruso lived for a number of years with a lady of great beauty and charm, who had left her husband. By her he had two fine sons, to whom he is devotedly attached and who are equally attached to their father. One of them, I believe, is already in the service of the Italian Army. What is not known, however, is that Caruso made a very sincere and indeed determined effort to legitimize his boys, and so sent his wife to London in order that she might obtain residence there, obtain a divorce, which she could not do in Italy, when he proposed to marry her. Unfortunately, the lady betrayed his confidence and eloped with her chauffeur, which led to any amount of complication,

trouble and grief for Caruso. In his subsequent attitude he was absolutely supported by his boys, who took his view of the situation.

Now, with regard to the reported objections that have been made to Signor Caruso's marriage by the parents of the lady, let me say that I can see no reason in them beyond the usual expression of class opinion by people of considerable social prominence averse to recognize the marriage of their daughter to a singer even of great distinction.

With regard to Caruso himself, I have sufficient personal knowledge of him, of his life, his methods of work, his general attitude, to state with conviction that he should not be classed with the general run of more or less temperamental, irresponsible singers. He has a distinct personality and could have made a success in almost any line of activity that he had undertaken. He is a good business man, has a very level head, is exceedingly simple and democratic in his ways, and is wholly without those vanities and peculiarities that distinguish successful tenors, so that a wit once asserted that the world was divided into two parts—men and tenors. Furthermore, it can be said of Caruso that he never forgot or failed to help anyone who had ever been of the slightest aid to him in making his career.

Now let us see what Caruso has done. At the time when, though in the very prime of life, he was probably tired of a bachelor existence and becoming more or less indifferent to the praise and, indeed, adulation to which he was constantly subjected, he met a charming and talented woman in the shape of the daughter of a noted lawyer and publicist, and was attracted to her. It was not a case of a man of mature years falling in love with a pretty but vapid little girl, but a case of a sober, well-disciplined artist of great experience and worldly knowledge deliberately selecting a mate, who represented about the best there is in American womanhood, who had reached maturity and had already shown an interest in public work. One thing is very certain. He did not marry her for her money, for by all reports she hasn't got any. If one may judge from her portraits, Madame Caruso will take her place worthily as the wife of one who deserves only the good-will of the public, and we may feel assured that she will give the great artist with whom she is now associated the peace, the comfort, the support, that so many of the most distinguished musicians, authors, writers, painters, singers, players, have yearned and yearned for but never enjoyed, says

Your

MEPHISTO.

NEW TENOR FOR CAMPANINI

John O'Sullivan of Paris Opera to Join Chicago Forces

Cleofonte Campanini, in New York last week, announced the engagement of John O'Sullivan of the Paris Opera as a member of the Chicago Opera Company. "The most popular French tenor in Paris," said the impresario, "is an Irishman." This one, he said, was John O'Sullivan, who had succeeded Muratore in Paris.

O'Sullivan, a boy singer in Ireland, was sent to the Paris Conservatory, where he won a prize. After operatic appearances in Italy and Switzerland, he was called to the national opera in France. He will take the rôles of *William Tell* and the leading tenor rôles of "Othello" and "Samson and Delilah" in the tour of the Chicago company in New York, Chicago and Boston. Caroline Lazari will sing *Delilah* to O'Sullivan's *Samson*.

Alessandro Dolci, tenor, is another acquisition to his roster which Mr. Campanini recently announced. The impresario said he hoped soon to announce the coming of a famous soprano and two tenors, Italian and French.

Walter Ricks, Manager of Ellison-White Lyceum Bureau in Portland

BOISE, IDAHO, Aug. 28.—Walter Ricks has been appointed manager of the Ellison-White Lyceum Bureau in Portland, Ore. Mr. Ricks knows the local committeeman's problems in conducting a Lyceum course, having the experience of several years' bureau work. He was also most successful as a superintendent of a large city school at Pasco, Wash., for the past seven years. The work of the bureau in the Boise office will be more specifically to direct the different departments, including a new one recently opened in Calgary, Canada.

Mabel Garrison will give a joint recital with Reinald Werrenrath on Nov. 8 at Newport News, Va.

Sophie Braslau Captivates Ravinia in "Carmen" Début

Performance to Be Repeated as Tribute to Her Success—Edith Mason a Brilliant "Micaela"—Presentation Adds to Richard Hageman's Notable Achievements as Conductor—Three Hundred Members of Food Commission Present as Guests of Honor

Bureau of Musical America,
Railway Exchange Building,
Chicago, Aug. 31, 1918.

FOR the first time in her career, Sophie Braslau appeared in the name part of "Carmen" at Ravinia Park on the night of Aug. 24, and did it so well that the program for the following week was altered to allow her to repeat the performance on Aug. 30. It was a well-deserved tribute to what proved to be a remarkable performance. To make the casting of the opera even more noteworthy, Edith Mason appeared as *Micaela*.

Miss Braslau has the voice for the part. *Carmen* would seem to be the ideal rôle of every singer who can manage to encompass the notes. It is in reality a mezzo-soprano rôle. No soprano should ever attempt it, although a great many do. When sung by a mezzo voice, especially one so full-bodied, robust and resonant as the one possessed by Miss Braslau, there are moments of glory in the score undreamed of by one who has heard only the higher voice. There was a thrill all through the card scene of the third act, an impulse that sent the older opera goers scurrying back in their memories to thoughts of Maria Gay a decade ago, or to Calvé, longer back than that. One needed to hunt back fully that far, for the *Carmens* of recent years, whatever they may have been as *Carmen* actresses, have not averaged very highly as *Carmen* singers.

Miss Braslau is just that, requiring no concessions in the way of transpositions or the exchange of vocal rôles with *Mercedes*, but able to go through the part just as it is written and able to make it sound lovely throughout. She would have been very much worth while had she merely sung the music, but she did much more.

She had a definite, well-thought-out idea of the kind of character which is *Carmen*, and she had the skill and the technical knowledge to project her idea across the footlights. She has the looks to create a visual illusion, which, to put it as mildly as possible, is not a handicap. Her *Carmen* was a frankly unabashed and hot-tempered young person, by no means a member of our best society, but with too much physical, alluring charm to be the dingy hedge-sparrow that certain other artists have made her. At the same time she was no student of psychology. She was human enough to be panicky for a moment when the cards foretold her death, again when death confronted her at the hands of *José*, defiant though she may have been at other times. Miss Braslau made the panic as well as the defiance entirely credible and likable.

Edith Mason's "Micaela"

Miss Mason's *Micaela* displayed her in a different light from her opening performance. Being once again restored to normal health, her voice was charming beyond all telling, warm, colorful, ingratiating, expressive and full. The Ravinia version of the opera omitted the first act, therefore her opportunity lay only in the mountain scene. It is doubtful whether the aria occurring at this point has ever been so well sung in Chicago as it was then. Certainly it has never been better done, and she won a great burst of applause from the audience at its end. Leon Rothier was the *Escamillo*, a sturdy, resonant and good-looking if somewhat short-breathed toreador. Morgan Kingston was the *José*, singing the rôle excellently except in one passage, where his memory flew the track for a phrase in the "Flower Song," causing a startled sigh from the audience and a disgusted shake of the head from him. With these few exceptions the performance was a triumphant tribute to the sympathetic, intelligent and elastic conducting of Richard Hageman.

Miss Mason became the star again on the Wednesday night following, singing

Gilda in two acts of "Rigoletto" and *Antonia* in the final act of "The Tales of Hoffmann." The former work gave her opportunity for self-expression in the "Caro Nome" aria and the "Vendetta" duet with Millo Picco. The latter was, of course, a much simpler matter for her. As at the time of her first appearance advance apologies were sent out for her performance. A laryngeal cold created so much distress for her that it became necessary to have a physician on the stage during the performance. But, as on the other occasion, the apologies were not required. Probably her condition caused her physical discomfort, but the feeling did not extend to her audience. Knowing the art of singing as well as she does, and with the remarkable support given her by Conductor Hageman, if no announcement had been

ST. LOUIS TO FEATURE COMMUNITY SINGING

Frederick Fischer Selected as Song
Leader—Organization Announces
Season's Plans

ST. LOUIS, Aug. 31.—Community singing has at last taken root in St. Louis, and if plans of the War Camp Community Service and the St. Louis Art League go through, this branch of this important national movement will become a feature of the musical life here.

Frederick Fischer, who has directed many choruses, has been selected by the Art League as song leader, and the first of a series of mass meetings took place at the Jefferson Memorial at Forest Park on last Tuesday evening. At this meeting there were about 250 present, but on the next night at the Fairground Park there was a crowd of 2000, who joined heartily and lustily in following Director Fischer's study. Many of the old songs were sung, as well as national tunes and modern songs. A number of meetings have been scheduled to take place in the various parks throughout the city, and there is no doubt but what, with this wonderful start, the movement will spread rapidly. The dates have been arranged so as to avoid conflict with other events scheduled for the park.

The opening concert of the Morning Choral Club will take place in the ballroom of the Statler Hotel, with Louise Homer, daughter of Mme. Louise Homer, the noted Metropolitan Opera contralto, as the soloist. The membership of the club has been organized into various singing groups, and it is understood that they will prepare themselves to serve the community by partaking in civic numbers when called upon. The management of the Symphony Orchestra has announced the engagement of Ernestine Schumann-Heink for two concerts in February. It will be remembered that on her last visit here with the orchestra she was quite seriously injured as the result of an accident, when the taxicab in which she was riding was struck by a street car.

The offices of the St. Louis Symphony Orchestra have been removed to commodious quarters in the New University Club Building. H. W. C.

Publisher Sends Composers to Interpret Own Works at Lockport Festival

At the Lockport (N. Y.) Festival, which opened on Labor Day and continued all week, 160 American composers were represented. The house of M. Witmark & Sons, New York, gave official attention to this festival by sending to it a corps of its composers and artists to interpret their publications. Among the composers sent were Robert Huntington Terry, Frederick W. Vanderpool, Harvey Worthington Loomis and David Wendel Guion. Mr. Terry's songs were sung by George Darsie, a Chicago tenor; Mr. Loomis's by Marguerite Ringo, soprano; Mr. Guion's by Lillian R. Veatsch, a Kentucky soprano, while Mr. Vanderpool's songs were given by several artists, including Edward Evans, Parnell

made, the abnormal circumstances would have passed unnoticed.

Her singing was lovely and it was effective. She does not make claims to be classified as a coloratura soprano, and therefore she did not attempt to make a display piece out of "Caro Nome," but she sang it with a beautiful tone and with brains, the result being happy and enthusiastic applause. In the "Vendetta" scene she projected a very decided dramatic feeling, giving the venerable number a thrill that few sopranos have been able to discover in it. The audience was augmented by some 300 members of the National and State Food Commissions, who had been at Great Lakes during the day, and were the guests of President Louis Eckstein in the evening.

Kirk Towns, the baritone who used to be a Chicagoan, but has been for several seasons a resident of Texas, will return to his former home this season. He has been engaged by the Columbia School of Music to fill the place of George Nelson Holt. The latter, as announced in these columns several weeks ago, has gone to France in the Red Cross service.

Mme. Sturkow-Ryder gave a recital in honor of Mrs. Carrie Dunning and her class at her Kenwood studios on Aug. 25. The program consisted of the Saint-Saëns Concerto in G Minor, the Arensky Concerto in F Minor, the MacDowell Concerto in A Minor, and the Mozart Sonata in F Major with second piano part by Grieg. Lillian Parks was the assisting artist.

EDWARD C. MOORE.

Egan and Louise Mertens. Mr. Egan also sang Muriel Pollock's new song, "Somewhere, Sometime," issued by this publishing firm, though the composer was unable to be present. All these songs are in the "Black and White Series" of the Witmark house, which contains many American songs of merit.

HEAR NEGRO MUSIC

Inspiring Program Given at Fort Worth
Includes Folk Songs

FORT WORTH, TEX., Aug. 30.—Under the leadership of Mrs. S. H. Fowler, leader of the Coleridge Taylor Music Club of Fort Worth, an inspiring program, comprising folk music of the South and songs by Negro composers, was presented on Monday, Aug. 12, at the Coliseum, under the auspices of the Northside Community Council.

Mme. Anita Patti Brown was the soloist and scored a triumph in numbers by Coleridge Taylor, Harry Burleigh, and arias from Verdi and Donizetti operas. She responded to the demands of the audience with several of the war songs of the day.

The Coleridge Taylor Chorus of 200 voices gave an excellent account of themselves in groups of the beautiful old Negro spirituals and the anthem, "Listen to the Lambs," by Nathaniel Dett. An octet, "Old Black Joe," sung by men born before the Civil War, was one of the unusual numbers on a program that exemplified the keen interest which the colored race is taking in preserving the rarely beautiful music of the Southland.

Musical Work of War Camp Community Service in San Francisco

SAN FRANCISCO, CAL., Aug. 27.—That the War Camp Community Service is doing good work for the soldiers and sailors in the vicinity of San Francisco is shown by the following report. During the month of July the enlisted men have been provided with 1089 Victrola records, 4000 needles, 250 sheets of music, 200 song books, 78 player piano rolls, three banjos, two ukuleles, two Victrolas, one each violin, guitar, cornet and accordion. Under the direction of the chairman of the music committee the following entertainments have been given during the past week: Concerts on Thursday and Saturday evenings at the Presidio Defenders' Club by Marion Vecki, Thomas Vail, Louis Allara, Giulio Monacco and Mrs. William Dreafue; Friday evening at Camp Fremont entertainment by Howard Braydon, Coleman Schwartz, Charles Reynolds and a male quartet; also on Friday evening, one hundred and fifty enlisted men were entertained at the Lick School by Graeber's Orchestra of forty players.

E. M. B.

Mr. and Mrs. Alexander S. Greig of New York City have announced the engagement of their daughter, Inez Forman Greig, to Lieutenant Henry Albert Seiller, U. S. N. Miss Greig studied singing for eight years in Italy under Ferdinando Guarino and Signora Linda Brambilla of La Scala, Milan. Since returning to New York she has been engaged in war relief work.

SPRINGFIELD HAS PAGEANT OF STATE

Huge Audience Hears First Presentation of "Masque of Illinois"

SPRINGFIELD, ILL., Aug. 27.—"The Masque of Illinois," one of the works intended for the celebration of the centennial of Illinois as a State, was presented at the Coliseum on the night of Aug. 26 before an audience of 5500 persons. The text of the masque was written by Wallace Rice, a well-known poet, and the music by Edward C. Moore, musical critic of the Chicago *Daily Journal* and the Chicago correspondent of *MUSICAL AMERICA*. Col. and Mrs. Theodore Roosevelt and Gov. and Mrs. Frank O. Lowden were among the guests of honor. The performance was given by a company of 900, with Florence Lowden taking the principal rôle, that of *Illinois*.

The book of "The Masque of Illinois" is an attempt to interpret poetically and symbolically the 245 years (1673-1918) of the history of the Illinois country. It begins with *Illinois* surrounded by her *Prairies, Rivers, Forests and Flowers*, continues with struggles with the Indians, explorations by the French and English, settlement by the Virginia frontiersmen. The first part concludes with the coronation of Illinois as a State. The second part included events from a century ago to the present date.

The music, chiefly choral and orchestral, is partly original, partly an arrangement of Indian melodies, French and English folk songs, and airs from the Kentucky and Virginia mountains. One of the notable events of the performance was a Fire Ballet, symbolical of the great Chicago fire of 1871, which was danced by Lucy Bates and a corps of fire and water sprites.

Frederic Bruegger was the pageant master, and Mrs. Bruegger the musical director. The dances were arranged by Mrs. Hazel H. Moore and taught by Miss Bates. So much interest was manifested in the performance that arrangements were immediately made to give a series of further performances in October. The masque has been presented in a number of cities in the state by local organizations, and will have some thirty other presentations under the auspices of the State Council of Defense.

M. A. McL.

TACOMA MUSICAL EVENTS

Series of Recitals Arranged at Navy
Yards—Local Artists Heard

TACOMA, WASH., Aug. 28.—A recital was given on Aug. 21 by Lucile Bradley, pianist, who returned from her fifth year of study in New York City in June. Miss Bradley charmed Tacoma and Seattle music-lovers with her program, given informally as a compliment to Mrs. A. A. Hilton, chairman of the Seattle Red Cross Society.

John Claire Monteith, baritone, Portland, Ore., and Carl Denton, conductor of the Portland Symphony Orchestra, are in Tacoma en route to the Bremerton Navy Yard, where they have arranged with the war service bureau for a series of recitals for the sailors. Mr. Denton, who acts as Mr. Monteith's accompanist, was director of the orchestra for the Portland June Festival.

At an entertainment for the soldiers at the Y. M. C. A. Auditorium on Aug. 26 a delightful musical program, directed by the Triangle Club, presented as soloists Mrs. James McPherson, soprano; Louise Cabot, contralto, and Edward Hovey, baritone. Helen Crowe, a graduate of the New York College of Music, returned recently from the East, where she also completed a postgraduate course as special supervisor of public school music.

A. W. R.

Claude Gotthelf Now Song Leader

Claude Gotthelf, the young American pianist, who has been in service as a member of the Post Band at Quantico, Va., is now assistant song leader to Gilbert Wilson at the same camp.

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Wanted at Regina College Conservatory of Music, Regina, Saskatchewan, Canada, by September 1, an experienced teacher of piano; must be equipped with the Fletcher-Copp system of kindergarten instruction. Apply stating experience and giving references to Harold Holgate, 84 Summerhill Ave., Toronto, Ontario, Canada.

Play No Piece in Public When First Learned, Says Mrs. Beach

Distinguished American Composer and Pianist Discusses Her Methods of Study—Names Compositions of Especial Value to the Student—Reminiscences of Her Early Work as a Composer

By HAZEL GERTRUDE KINSELLA

A DAY'S sojourn in the quaint old New England village of Hillsboro, N. H., is always one filled with pleasure, but when one adds to the interesting view of old historic landmarks—the wonderful old homesteads, covered bridges and oddly shaped village square—a visit to the home of one of America's foremost composers, Mrs. H. H. A. Beach, then the day is complete indeed.

One cool day in August I went up to Hillsboro from Peterborough and found Mrs. Beach tending the vines on the porch of her pleasant home at the end of Church Street. Entering the house, we were seated in the music room on the south side. Mrs. Beach was in the midst of preparation for a series of concerts which she expects to give for war benefit and talked most entertainingly of her program plans.

"There is great danger," said she, "of a pianist becoming stereotyped in his program building. One need not become a 'revolutionist' in this matter, but there is a certain amount of joy in hearing a pianist who dares move a trifle off the beaten track. Too many, unthinkingly, play through the traditional recital program, from a Bach Fugue to a Liszt Rhapsody, never varying it to meet their own individual requirements as to style of material, or daring to be even a little bit progressive. There is so much beautiful program material in the modern French music, which is high, fine and sensitive. I consider Debussy the great modern poet of the piano—among the French writers, at least. He has written for the instrument as Chopin did—his music breathes the very soul of the piano. Among the modern Russian writers, I think a great deal of Rachmaninoff, playing often his exquisite Serenade, Op. 15, and the Prelude in G Minor, which is really a story march. Among the modern Italian works I greatly enjoy the charming *Movimenti di Valse*, a two-page piece by the late Luigi Gulli, and a *Tone Poem*—really so short that it is only a hint of a piece—by Ferrata. I am very fond of Grieg's music, too, and among the smaller piano pieces for concert use I consider nothing so precious as the works of Grieg and of Edward MacDowell, for especially in smaller works both these writers were absolutely perfect, both as to unity and content. I always aim to include some American composition on each public recital program.

To Present Indian Melodies

"I am a great believer in the use of so-called 'program' music—it helps the unmusical hearer to enjoy a concert—and in my search for program novelties I have lately come across some wonderfully interesting 'real American' music—some Zuni Indian melodies—which I shall play much this season. Most of these were collected among the Zuni Indians by Carlos Troyer of San Francisco. Some of these melodies are obtainable as piano pieces and others only as songs with piano accompaniments. These I use also, playing both melody and accompaniment. One such song is called the 'Awakening at Dawn.' It is partly vocal and ends with a curious series of variations, done by the flute player. Troyer's 'Incantation' is also very fine. I am also playing some Zuni melodies arranged by Homer Grunn. These are more completely piano pieces, being more suggestive than literal in their use of Indian melodies. His 'Indian Dance' is fine. In his 'Song of the Mesa,' the principal theme is Zuni, and the atmosphere is that of the Arizona desert.

"There are also many inspiring novelties to be found among the old things. 'The Cat's Fugue' and many other Scarlatti things, make delightful playing, and many of the less frequently heard 'Songs Without Words,' by Mendelssohn, as well.

"How much do I practice? Well, three hours a day is my regular practice



Mrs. H. H. A. Beach, Noted American Composer

period. I concentrate tremendously. I believe in the practice of regular technical exercises as well as in making use technically of difficult passages in standard compositions. In the morning I begin with the good old-fashioned five-finger exercises. I do not tire my ears and nerves with these, however, but use a silent keyboard—sometimes a clavichord—but just now I am using a silent traveling instrument, a keyboard which folds up. It has four octaves and can be easily carried when on tour. This is purely physical development and, as I have done the same exercises for many years and only use them to 'limber up'—as an athlete would use a dumb-bell exercise—I try to make good use of the time while I am doing them; just now I am studying Spanish during my finger exercises. That wouldn't be a very good thing to tell a pupil, though, would it? These finger exercises I follow with a big daily draught of Bach, at the piano, as refreshing to me as a drink of cold water. I practise from the Well-Tempered Clavichord or the English Suites every day of my life. The rest of my practice time I spend on the program just then uppermost.

Suggestions to Students

"In taking up the study of a rather intricate piece, a student must study it minutely, first away from the piano. He should think much about it and study its thematic and harmonic structure. One need not consciously memorize it at first, but if it is studied well, one will suddenly find that he can play it from memory. Each style of composition requires a slightly differing mode of study. There is no one mold which will fit all needs. As to interpretation, the old classic works with many traditions are comparatively limited, but in the newer things there is considerable range for varied treatment. A player must, however, follow the composer's expression marks. No piece should be played in public immediately after it is first learned, for one often sees many new beauties in it later, particularly after it is laid aside for a time and then taken up again.

"Yes, I firmly believe in technique for its own sake, for without entire mechanical control, it is impossible to 'tell the story.' A student should work for utter simplicity, clear melody playing and use of the pressure touch, and for wrist and finger dexterity.

"But one may gain great endurance and mechanical control and physical and musical development at once by intelligent use of standard works or passages from them. There is, of course, always Bach, useful for the development of the individual fingers. The English Suites in A Minor or in G are good for scale practice, and the Italian Concerto is also valuable for merely technical purposes. I advise the use of the Chopin

Etudes also for technical work. For velocity, there is the Mendelssohn rapid Scherzo, which one can never do too fast. I also like to use the splendid Mendelssohn Capriccio in G Minor. The Songs Without Words by the same writer are valuable études, the "Hunting Song" being fine for wrist work, and for *cantabile*, the Gondolier songs with their melody and accompaniment. The Schubert Impromptus, the Beethoven Sonatas, Op. 22; the simpler one in B Flat; Op. 7, in E Flat; Op. 1, 2 and 3; all three of Op. 10, and all three of Op. 31, are splendid technical études, combining so much of good form and musical ideals, significant variation of rhythm in thematic development, and more difficult work in scales, octaves, chords and arpeggios, and general dexterity and lightness. I recommend MacDowell Etudes most heartily for technical work when the pupil is far enough advanced. His music is well written, very pianistic, but on account of the frequent use of figures and 'patterns,' difficult to memorize. Arthur Foote has some études splendid for scale work, and three very difficult pieces for left hand alone which a student may well know. Among novelties good for technical and recital work as well might be mentioned the G Minor Caprice, by George Chadwick; Nocturne, Op. 45, by John K. Paine; Suite for Piano, by Helen Hopekirk, and five Scottish Tone Poems by Edgar Barrett; Menuetto Scherzino, Op. 28, by Emil Liebling, fine for interlacing of hand; 'At the Spring,' by Joseffy, a good trill study; Momento Capriccioso, by Westerhout, a study for crossing hands, and the Fifth Barcarolle, by Rubinstein, which is invaluable for general smoothness, style and difficulty."

"And what of your own compositions?" was asked. Mrs. Beach was not very talkative at first in regard to these, but finally said: "Well, since you are interested in them, I think a student might find helpful material for the study of double-thirds in my 'Fireflies'; my 'Gavotte Fantastique' stimulates a good trill and octave technique, and the 'Scottish Legend' stimulates the 'story-telling' ability; I use my 'In Autumn' myself for the practice of a very crisp staccato touch, so others might find it similarly useful. My 'Italian Minuet' and 'Dance des Fleurs' are good for lightness, and in the five numbers of my 'French Suite' there is a good deal of varied technical material. And since you are kind enough to be interested in my own work, I think I might mention my four little Eskimo pieces, in which I have used as thematic material genuine Labrador Eskimo folk-songs. They are not excessively difficult technically, but are much more so musically.

Taught Herself Composition

"Yes, it is true that I taught myself composition, and I think very few people would be willing to work so hard. It may be that it kept for me my individuality—at any rate, I enjoyed it immensely. I had one year's instruction in harmony and all the rest—fugue, double fugue, counterpoint and orchestration—I taught myself, studying through by myself many text books. It was very hard work. After I had gone through all the text books I could find, I studied—again by myself—the scores of symphonies and overtures. I memorized fugues and similar works, until I could write them from memory, writing each 'voice,' or part, on its own separate staff. Then I copied and memorized whole scores of symphonies in the same way, until I absolutely knew just how they were 'made.' It was like a medical student's dissection. I began to know instrumentation, on paper. Then I went to concerts, thoroughly studying the symphony to be heard, before I went, and while the orchestra played it, I heard the instruments, learning the distinctive quality of each, until it was like the voice of an old and intimate friend. Some people say that anyone with a proper instinct for composition will be able to write, but I say in addition, instinct must be developed to achieve the finest results. And I would also like to say that, in my opinion, a student cannot hear too many good concerts. But he must, or should, listen intelligently for some specific things, not let the music go by as telegraph poles seemingly go by an express train.

"However, I made up pieces of music long before I was able to write them down. My mother was a musician, and was also my first teacher in general subjects, as I did not attend school until I was ten years of age. As a very little child—my mother has told me—I would sit motionless for hours and listen to her playing the piano, with or without other instruments. I was very anxious to play the piano when scarcely more than a baby, but my mother kept me from the

instrument, fearing that if I began to play too early I would tire of music. So, if I could not play on the piano, I was not to be deprived of my music, but set my Mother Goose book up on the stairs, knelt on one of the stairs below it and, using another stair as my keyboard, played and sang original melodies or tunes for the Mother Goose rhymes pictured before me. My mother said that some of the little tunes were very fresh and original—I wish she might have taken some of them down. I was blessed with absolute pitch and could sing a correct alto to a melody I heard sung, when still very young. Finally my aunt, Mrs. Franc M. Clement (with whom Mrs. Beach makes her home), advised my mother to let me have lessons. My hands were, of course, very tiny, and I often flew into a rage when I could not reach chords which I wanted to play. Once I went on a visit of three months to my grandfather's home, over here in Henniker. Grandfather had no instrument, but while I was there I figured out a little tune in my head, and when I went home after my three months' visit was over I told my mother that I had 'written' a new waltz. She said, 'No,' I couldn't have done that; but I showed her that I had by climbing up onto the stool and playing it to her. I was about five years old then; I guess the child is father (or mother) to the man, for I have been doing my composition largely in my head away from an instrument ever since. My 'Year's at the Spring,' which has been so widely used, was entirely thought out while I was on a fast train going from New York to Boston.

"Finally I began to write out my compositions. My first published song was a setting of Longfellow's 'The Rainy Day,' written when I was twelve years old and published by Ditson three or four years later. The way I happened to write it was this: Christmas time was near and I, of course, was very short of pocket money. I said to my mother, 'What shall I give Aunt Franc for Christmas?' Mother suggested that I write her a song. My aunt was a singer, so I wrote the little setting, copied it and sent her the manuscript for a Christmas gift. She sang it on many of her concert programs.

"I do not have a set time for composition, writing only when I feel that I have something to say and very seldom writing to order. I write, primarily, for instruments—my song writing I have always considered rather as recreation. When I am working on some larger work, as when I was writing my piano Concerto, I will occasionally find myself tiring—'going stale,' as they say. Then I just drop the larger work for the day and write a song. It freshens me up; I really consider that I have given myself a special treat when I have written a song. (Incidentally, Mrs. Beach gives a special treat to others at the same time.) In this way I have written about a hundred songs."

Should Begin Ensemble Work Early

Mrs. Beach spoke of the high value she placed upon ensemble playing. "You may say for me that I am a great believer in four-hand playing for all students of the piano. The ensemble work is invaluable. The younger a student begins it, and the more of it he does, the better. It is helpful in every way and, incidentally, the student learns much musical literature which might otherwise never be learned." The writer spoke of Mrs. Beach's charming little set of piano duets, "Summer Dreams." "Of those," said Mrs. Beach, "the 'Robin Redbreast' is an exact report of the singing I heard a robin do one summer. My husband and I were at our summer home on Cape Cod, and all summer long I listened to the little bird and jotted down its song, adding simply a little waltz rhythm for the bass. I honestly dreamt 'Twilight' in my sleep, in which I thought I heard a chorus sing the hymnlike melody. That same summer the katydids were a perfect scourge on Cape Cod, and I wrote the 'Katydid' to get even with them. The melody part is made up, you remember, of only two notes, B and D, played in varying rhythms, and when I play it I am savage with it, making the notes say, 'Ka-ty Did! Ka-ty Did!'"

"Of the very few things I have written 'to order,' one was my 'Ode,' used as the dedication song at the opening of the Trans-Mississippi Exposition in Omaha, Neb. Mr. Kimball, the director of music at the Exposition, sent some one who was in the East to call on me and ask me to write the 'Ode.' It was only a little over three weeks before the Exposition was to open, and I said that it was impossible to write it, have it printed, orchestrated, sent to Nebraska,

[Continued on page 10]

Play No Piece in Public When First Learned, Says Mrs. Beach

[Continued from page 9]

and rehearsed in time for the opening. 'Why, I haven't even the words!' I said, for the poem was in Nebraska. But my caller was not to be put off, and said that she would get me the words by night if I would only do it. Finally I consented, and while she telegraphed for the words, I phoned my publisher and my copyist, who both promised to hold up all their other work and the printing office to help me. Toward evening the poem came in a telegram, and such a sight as it was! The great long thing had been sent without any division in it, no punctuation, no capital letters—just a list of words strung out in a line. I spent the evening getting them into their proper poem form. The next morning I wrote the music, made an ink copy from my rough draft for the publisher, and then set to work on the orchestration. Everyone rushed it along, and in four days it was on its way to Nebraska, and in due season was successfully sung as the opening 'Ode.'

"The piano student must do general reading. Old legends—the Scotch ones, for example—give one a poetic insight into music of that type. The student must also aim at technical perfection. He should have a metronome and use it as a gauge on his work. It is a good thing to have. He must be willing to deny himself many things. He must always be careful of his hands—they are

his working tools—not playing too many of the countless games which those whose hands are not so necessary a part of their equipment may enjoy. Then when he is ready, he must go out and play whenever and wherever he has opportunity—even if he has to give his services. It will not be entirely wasted time, for he will gain both experience and reputation—two very valuable assets."

"No, I have never taught. I have been so busy at two other branches of musical work, playing and composition, that I have not had the time. I began public work very early, played for Jossy in Boston when I was only twelve, and have been very busy ever since. Would you have time and care to have me play you those little Indian dances before you go?"

Would I have time! What a treat it was to sit and listen to this wonderfully gifted and, at the same time, homelike woman, as she demonstrated that she "practised what she preached." There was so much of interest about the Indian music that the playing presently took on almost concert proportions, until train time drew near. Then Mrs. Beach, not yet content with her afternoon's hospitality, took her parasol from the hall and we walked to the station together, continuing our visit until the incoming train put an end to a "perfect day."

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teen performances in a week. Her success was so great at Camp Meade, Md., and Camp Humphrey, Va., that arrangements have been made for return engagements early in September. Other members of the party touring with Miss Howe were Celia Schiller, pianist; Rudolph Bowers, violinist, and Mary Steuart, reader. W. H.

"MASON NIGHTS" A SPECIAL FEATURE AT RAVINIA PARK



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Edith Mason, Noted Lyric Soprano, Who Is Appearing as Guest-Artist at Ravinia Park

It was not until the Ravinia Park opera season was in its final quarter that arrangements could be made to have Edith Mason sing soprano rôles there, although there had been great efforts to have her from the beginning. As early as last winter President Louis Eckstein cabled to Miss Mason to try to get her for the full season. At that time she was engaged to sing with the Bracale Opera Company in Cuba, Porto Rico and South America, and was obliged to decline. Recently, while she was resting in Pensacola, Fla., Mr. Eckstein telephoned to her from Chicago, asking her to come to Ravinia for the balance of the season. This time she was able to accept, and is now a guest-artist at the popular North Shore enclosure, where she is engaged to sing *Martha* in the opera of that name, *Micaela* in "Carmen," *Antonia* in "The Tales of Hoffmann," *Gilda* in "Rigoletto" and *Marguerite* in "Faust." As a special compliment to the lyric soprano the evenings when she appears will be known as "Mason night." M. A. McL.

Camp Upton Men Hear Adele Luis Rankin

Adele Luis Rankin, the New York soprano and vocal teacher, who has been sojourning the past month in Patchogue, Great South Bay, L. I., was heard in several concerts recently at Camp Upton, where she won laurels for her vocal artistry. She will open her concert season in Jersey City, N. J., where she is scheduled to sing at a patriotic rally given by the mayor of that city and Harry Moore on Sept. 6. Her New York teaching season will open Sept. 11.

Augusta Cottlow Spends First Summer for Six Years in America

Augusta Cottlow, the American pianist, has spent her first summer in America at her summer home in Bronxville, N. Y., after six years' concertizing in Europe. Besides preparing several interesting programs for the coming season, Miss Cottlow has devoted one day a week to teaching a number of pupils who have come to her from various parts of the country, one even coming from Riverside, Cal.

Soldiers Applaud Aurore La Croix

Aurore La Croix, the gifted American pianist, entertained the soldiers at Camp Devens, Mass., in the Y. M. C. A. Hut 21, on Aug. 16. Her playing was received with marked enthusiasm by the soldiers.

Cecil Fanning to Tour Far West

Cecil Fanning was scheduled to leave for the far West on Sept. 6 for an extensive tour, under the management of Laurence Lambert. H. B. Turpin will accompany Mr. Fanning.

POLISH LEGIONARY WINS STRING QUARTET PRIZE

Tadensz Iarecki, Fighting in France
Now, Awarded First Place—Alois Reiser Second

LENOX, MASS., Aug. 27.—Tadensz N. Iarecki of New York, a Polish composer now fighting with the Polish legion in France, has won the \$1,000 prize offered by Mrs. Frederick S. Coolidge of New York, Chicago and Pittsfield, for the best chamber music composition for a quartet scored for two violins, viola and violoncello. Mr. Iarecki studied at Moscow University. The composition of Alois Reiser of New York, a Czechoslovak 'cellist, was adjudged second best. The two compositions will be played for the first time by Mrs. Coolidge's Berkshire Quartet at the festival in her temple of music on South Mountain this month.

There were seventy-five competitors. The judges were Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Franz Kneisel, head of the old Kneisel Quartet; Kurt Schindler, composer and conductor; Ossip Gabrilowitsch, composer, pianist and conductor, and Hugo Kortschak, violinist of the Berkshire Quartet.

"AMERICAN SINGERS" PLANS

Hinshaw Announces Casts—Maggie Teyte to Create Hadley's "Bianca"

William Wade Hinshaw, president of the Society of American Singers, has announced the rôles which will be sung by some of the prominent members of the society in the repertoire of opéra comique to be offered shortly at the Park Theater, New York. Maggie Teyte, in addition to other parts, will create the title rôle in the new prize opera, "Bianca," of Henry Hadley. She is also cast for the rôles of *Mignon*, *Zerlina* in "Fra Diavolo," and will, furthermore, create the rôle of *Jean* in the "Juggler of Notre Dame" in English, the English text being by Charles Henry Meltzer. Marguerita Sylva, in addition to *Carmen*, will enact *La Navarraise*. She is also cast for *Rose Friquet* in Villars' "Dragoons," which will be performed for the first time in English. Dora de Philippe will sing the rôle of *Georgette* in "Dragoons."

Lucy Gates is cast for the *Doll* and *Antonia* in "Tales of Hoffmann," translated by C. H. Meltzer. Kathleen Howard will sing the part of *Niclaus* in the same opera. Yvonne de Tréville will be *Filina* in "Mignon." Bianca Saroya, one of the new singers to be presented, will sing *Maria* in the "Daughter of the Regiment," and *Giulietta* in the "Tales of Hoffmann." Riccardo Martin will be *Don José* in "Carmen," *Araquil* in "La Navarraise," *Sylvain* in the "Dragoons," *Hoffmann* in the "Tales of Hoffmann" and *Fra Diavolo*. An interesting announcement is that David Bispham will once more sing *Sergeant Sulpizio* in the "Daughter of the Regiment," *Gaspard* in "Chimes of Normandy" and will take the title rôle in "The Impresario." George Hamlin will sing *Mozart* in "The Impresario," *Grenicheux* in "Chimes of Normandy" and *Tonio* in the "Daughter of the Regiment." Herbert Witherspoon, among other things, will sing the rôle of *Lothario* in "Mignon." Henri Scott is to be the *Escamillo* in "Carmen," *Carrido* in "Navarraise"; will create the *Cavalier* in "Bianca" and will enact *Miracle* in "Tales of Hoffmann."

Pupil of Robert Augustine to Play Prominent Part in Operetta

Will Brightman, a pupil of Robert Augustine, signed a contract last week for one of the principal parts in "The Kiss Burglar." Mr. Augustine acted as accompanist at a concert given recently for the opening of the Soldiers' and Sailors' Rest Room, on Manhattan Street, in which some of his pupils took part.

Edith Mason Added to Roster of Society of American Singers

Edith Mason, soprano, has been added to the list of artists singing with the Society of American Singers, beginning Sept. 23, at the Park Theater in the repertoire of opéra comique.

NORTHFIELD, MINN.—Carl Paige Wood, organist of Carleton College, Northfield, Minn., has been appointed assistant professor of music in the University of Washington at Seattle.

CHARLES CITY, IOWA.—Letta Whitten lately returned from a tour of the Pacific States with the Apollo Concert Company.

CAROLINA LAZZARI PLANS WAR CONCERT FOR STONY CREEK



Carolina Lazzari, Contralto, and Her Manager, Charles L. Wagner, Taken at the Former's Summer Home at Stony Creek

Carolina Lazzari, the gifted contralto, of the Chicago Opera Association, will give a concert for a war relief organization at her summer home at Stony Creek before the opening of her season on Sept. 26, when she appears with the quartet of noted artists that has been formed by Charles L. Wagner and the Metropolitan Music Bureau.

Lake Mills (Wis.) Concert Ends Series of "Patriotic Sundays"

LAKE MILLS, WIS., Aug. 25.—A series of "Patriotic Sundays" in Jefferson County was concluded on Aug. 25 by a day's program at Lake Mills. The City Park was crowded with tourists from all parts of the county, who came to hear the programs prepared by the County Council of Defense and local committees. The County Patriotic Band of 100 pieces gave the concert at noon, and about 4000 persons collected in and about the tent. The afternoon musical program consisted of choral numbers by the Liberty Chorus of forty voices, under the direction of Mildred Faville, and Dorothy Fargo, contralto. The chorus sang Demarest's "America Triumphant"; a quartet of local singers sang Signe Lund's "Road to France," and Miss Fargo gave Miessner's "Keep the Old Flag Flying." In the evening the

program was opened by the Liberty Chorus with John Carpenter's "Home Road," which was vigorously applauded. Dorothy Yauder, a local soprano, sang Oley Speaks's "When the Boys Come Home." After the first address of the evening, Lieutenant Sauvage of the French High Commission, who recently arrived in Washington, was rousing greeted and applauded and the "Marseillaise" was sung by the chorus. The audience of 3000 people closed the program with the singing of "America." M. F.

HONOR H. R. WHITCRAFT

Government Tribute Paid to Originator of "Liberty Sings"

The United States Government has given recognition to the man who originated the "Liberty Sing" idea, Harry R. Whitcraft of Philadelphia, with a large "sing" in front of his home.

Official Government motion pictures were taken of Mr. Whitcraft and the crowd of 2000 persons. These pictures, together with other films taken in various parts of the country, will be shown to the soldiers in France, as well as the people of the Allied nations.

Residents in the neighborhood of Mr. Whitcraft's home have formed the Pioneer Liberty Sing Association.

Keedick Bureau to Feature Combinations of Artists

Several combinations of soloists will be featured for entire programs of concerts under the management of the Lee Keedick Lecture and Musical Bureau of New York this season. William C. Glass, the manager, announces that arrangements are being completed for the extension of a tour to the Pacific Coast for Annie Louise David, harpist, and Estelle Harris, soprano. Marie Narelle, Australian soprano, and Kathleen Narelle, pianist, form another combination. Both will be booked in joint recitals for the coming season under the same management.

San Carlo Company to Give Week of Opera in Boston

Charles R. Baker, advance manager of the San Carlo Grand Opera Company, was in Boston recently completing arrangements for the week-long engagement of the organization at the Boston Opera House, which takes place directly following the New York visit. The week in Boston dates from Monday, Sept. 23, to 28. The organization then goes to Quebec and Montreal for its annual visits there.

Southern Camps Invite Mary Howe to Return

WASHINGTON, D. C., Aug. 27.—Mary Helen Howe, coloratura soprano, has returned from a tour of the training camps, where she filled as many as fif-

"Community Singing Has Changed America, the Self-Satisfied, Into Potent Military State"

Herbert Gould, Director of Community Singing at Great Lakes Naval Station, Says Singing Has Made This Country Understand the Golden Rule—America's Heart Stirred by New Pulse—How Mr. Gould Gets Music Out of 50,000 "Jackies"

Great Lakes, Ill., Aug. 28, 1918.

ECHOES of the songs raised by the "jackies" at Great Lakes Naval Training Station are sounding across the ocean and, with Herbert Gould directing them, they will continue to be a source of disquiet to the German Government until an Allied peace is declared.

Mr. Gould is a Chicago basso who is giving his time as director of community singing at Great Lakes. With the station running at a constant capacity of from 40,000 to 50,000 sailors in "the making," he finds plenty of employment. In fact, he is usually to be discovered in rapid progress from one of the ten different camps at the station to another.

A visit to Great Lakes on a Sunday afternoon found him at Camp Farragut, one of the sections of the detention camp. This is the section of the station where all newcomers are stationed for the first three weeks of their naval life. Here the boys are given their various "shots" of serum for the prevention of typhoid, paratyphoid and the various other maladies to be guarded against, and here they are kept under observation until the examining physicians are satisfied that there is no likelihood of contagious disease among them. At the end of the period they are distributed for active training in the other camps.

About 6000 boys were in the natural amphitheater formed by a big ravine at the detention camp; only a small part of those in the detention camp, but enough to lift up their voices lustily when they caught the swing of the songs. A band of thirty pieces, detached from the big band of the station, was there to play the tunes, and as a special added feature Gladys Pillsbury Sims, mezzo-soprano, "La" woman of Admiral Sims, came up from Pontiac, Ill., to sing some solos for the boys.

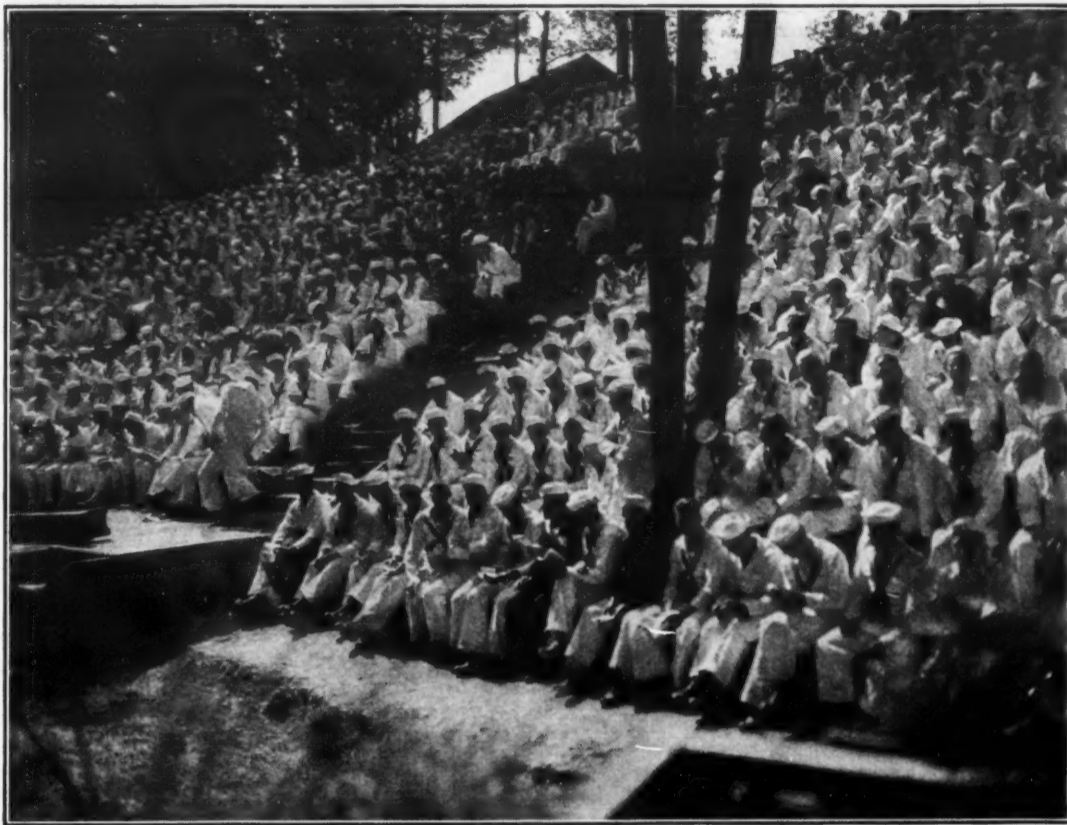
Mr. Gould at Work

Mr. Gould rapidly divided the body of singers into four sections. Having selected the first song, he instructed the band to play it through once. Then he sang it himself as a solo, to show them how he wanted it sung. "Now, first section, sing it," he said, "and when you come to the lines I emphasized, put all your heart and soul into it. Ready. Sing!"

"Pretty good, but not good enough," was his comment. "Second section, take it and put more pep into it." The second section responded, to be told, "Better, but the third section can do it still better." Finally the fourth section had its turn, and then the whole body sang together. This time the ravine fairly resounded.

With great good sense, Mr. Gould gives the boys popular music to sing. Making high-brow musicians of them is farthest from his intention. He wants them to sing, and the way to make them sing is to turn them loose on the songs that they knew before they came to the camp. Therefore the musical prescription consists of "Old Black Joe," "Missouri Waltz," "Sweet Adeline," "Good-bye, Great Lakes; Hello, France," and various other songs of that order.

There is much music at Great Lakes. The great battalion band of 350 members is under the direct charge of Lieut. John Philip Sousa. Likewise each of the score of regiments has its own regimental band and bandmaster. An orchestra is the most recently organized body, for there has been considerable demand for orchestral players on the bat-



A Part of Detention Camp, Great Lakes, Ill., Where Herbert Gould Is Director of the Singing



Herbert Gould, Director of Community Singing, Great Lakes, Ill.

tleships to give concert programs and play for dances. Meanwhile Mr. Gould is telling his singers to use all their voice on the words "I'm coming," and have it echoed softly at the other end of the ravine. He gets some remarkable effects by one means or another, and the boys enjoy it. The effects will be enhanced when the new amphitheater, with its seating capacity of 10,000, which is now under construction at Camp Ross, is finished.

Stirring America to Song

Says Mr. Gould: "There were obstacles to be overcome before silent America could become singing America, but the pioneers of the movement saw the thing from an invincible angle—the spiritual."

"And so they wheedled, begged, coaxed, cajoled, goaded and inspired, until the great heart of America was gradually stirred to feel the beat of the new pulse."

"Every community that was worthy the name began to hold regular 'sings.' The first attempt swept the 'cobwebs' from the unused throats, and the following ones found it an effort that was productive indeed. For men and women began through the spirit of the Community 'Sing' to learn the meaning of 'Thou shalt love thy neighbor.' Jealousies, petty disagreements and all their kin began to go by the boards, and to-day we are, through community singing, a more

united America. We can do some rather creditable singing—and we like it."

"The military organizations next took it up, after the Commission on Training Camp Activities and its representatives demonstrated the value of singing to the fighting man, and to-day singing has a place in the military schedule of nearly every camp and cantonment in the country."

"Wonderful! To be sure. But why be surprised when you have witnessed pleasure-loving, self-satisfied, overgrown America metamorphosed in a year to a staunch, energetic, potent military state; a champion destined to annihilate the dragon which has been almost a century preparing its poison."

"So to-day we see America going singing to her destiny!" E. C. M.

ST. PAUL BAND SEASON ENDS

Concert at Lake Phelan Concludes Series of Summer Programs

ST. PAUL, MINN., Aug. 25.—The Park Band concert season closed Friday night with a combination program of band music and community singing at Lake Phelan. A. L. Snyder conducted and the Minnesota State Band provided the instrumental numbers.

William Winter, baritone, led the singing, under the personal supervision of Leopold G. Bruenner, chairman of the St. Paul Division of the National Patriotic Song Committee, and G. B. Wollan, secretary to Mayor L. C. Hodgson.

Five thousand persons rose to the strains of "The Star-Spangled Banner" and continued their participation in the singing. F. L. C. B.

DETROIT ORCHESTRA NOW COMPLETE IN PERSONNEL

Gabrilowitsch Examines Each Musician in Reorganizing Body—Paderewskis Open Polish Convention

DETROIT, MICH., Aug. 28.—Affairs of the Detroit Symphony Orchestra having been satisfactorily adjusted, that organization, under the leadership of Ossip Gabrilowitsch, is now preparing for its fifth season.

The personnel of the orchestra, now complete, is made up entirely of native-born and naturalized citizens. Before being accepted each player was subjected to a thorough examination by the conductor. Mr. Gabrilowitsch not only heard whole compositions, but selected short phrases from such numbers as the Fifth Symphony of Tchaikovsky. Playing the orchestral accompaniment on the piano, he listened intently while the player performed his part of the excerpt. If a musician showed signs of extreme nervousness and did not measure up to the accepted standard, he received another opportunity to prove his worth.

Scarcely a day passes that does not bring to Mr. Cyphers requests for appearances of the Detroit Symphony Orchestra in other cities, the managers being willing to engage the organization without a hearing. Mr. Cyphers will take the orchestra to Buffalo, Dayton, Cleveland and other cities, where there are orchestral courses, but will not tour outside of the Middle West this year.

An addition to the musicians of Detroit is Jan Chiapusso, the pianist and teacher. Mr. Chiapusso will be at the head of the piano department in the Ganapol School of Musical Art and will be heard frequently as a soloist.

Distinguished visitors to Detroit on Monday were Ignace Paderewski and Mme. Paderewski. They came here to open the First National Polish Convention. Mr. Paderewski delivered an impressive address that almost recompensed his hearers for the temporary abandonment of his musical career.

A successful concert was given by colored singers at the Detroit Armory on Aug. 24, under the direction of Mrs. Ozalia Hockley. M. M.

Greet Miss Macbeth at Camp Upton

Florence Macbeth sang at five different Y. M. C. A. huts at Camp Upton a week ago Sunday. Boys from various States came up to her afterward to tell her how much they had enjoyed her singing, not only on Sunday, but before the war in their own home towns. There was a young woman from the Y. W. C. A. who had been present at Miss Macbeth's debut in London five years ago. Among those who came up to greet the singer was a lad from her home town whom her father had befriended in an hour of need. Although he had not seen Miss Macbeth in years and at first doubted the identity when he saw the name programmed, he said he sure knew that voice after the first note, because all real Minnesotans can recognize the voice of their "Nightingale."

The David Mannes Music School MADAME YVETTE GUILBERT

will continue the Series of Classes in
LYRIC and DRAMATIC INTERPRETATION and PANTOMIME
In Conjunction with Practical Exercises

Each course will extend over a period of ten weeks and will comprise twenty lessons of one hour each, to be given twice weekly. The classes are limited, so that each pupil will receive almost individual instruction.

CLASS FOR VOCAL STUDENTS (Tuesday and Friday morning at 10:30.)

CLASS FOR DRAMATIC STUDENTS (Tuesday and Friday morning at 11:30.)

CLASS IN PANTOMIME (Instruction for Cinematographic Work) (Tuesday and Friday afternoon at three o'clock.)

ALL CLASSES BEGINNING TUESDAY, OCTOBER 22nd

Terms for each course of twenty lessons, \$100.00.

Students of the Vocal and Dramatic Classes may assist the Class in Pantomime for a (reduced) fee of \$50.00.

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Seek Funds to Establish More Military Bands in East

BOSTON, Aug. 31.—The regimental band is now generally recognized as an absolute necessity in the life of the army, but unfortunately there is at present no Government provision for music for any military organizations smaller than regiments. The Coast Artillery, for example, consists of thousands of soldiers, the equivalent of many regiments, but as the men are distributed among the various coast defences in companies, they do not come within the Government's musical provision.

In the Coast Artillery, and also in other branches of the service which have no bands, there is the same proportion of musical talent as in the infantry or other organizations whose bands are made up of enlisted men. Now although the Government provides bands only for specified units, it places no restriction on their formation and maintenance in any military unit. The other men could have their much needed music, therefore, if they had instruments to play on, but so far there has been no fund for this purpose.

The task of raising sufficient money to equip the New England organizations now lacking instruments and musical supplies has been undertaken by Mrs. Mary Williams Crozier, the wife of Major-General William Crozier, commander of the Department of the Northeast. Mrs. Crozier hopes that people in other parts of the country will undertake the same work for the soldiers in their localities.

The following letter gives Mrs. Crozier's appeal in her own words:

To the Editor of MUSICAL AMERICA:

Will you lend me the support of your

far-reaching publicity in putting before the people of the Northeastern Department the necessity for the establishment of military bands for the United States. Guards and for the posts in the coast defences where no bands are provided by the Government? Under the law the Government only furnishes a band to a full regiment; therefore no Government funds are available for providing musical instruments and other supplies, such as sheet music and stands, for any smaller organizations although musicians can always be found among the enlisted men. The complete equipment for one band costs about three hundred dollars, and any money contributed by the people of the Northeastern Department to provide for this need would be deeply appreciated by officers and men. Such musical training as is necessary will be given by Mr. John P. Marshall, who is the "musical aide" of the Northeastern Department.

Who has not felt the thrill of patriotism as a troop passes down the street to the accompaniment of martial music, and who can ever forget the feeling of reverence and devotion to our country which fills the hearts of all right-minded Americans when they witness the ceremony of "Retreat" at a post, and see the flag come floating down for the night to the strains of The Star-Spangled Banner? Is it not incumbent on us, for whose protection our soldiers are drilling all over the land, to endeavor to add the stimulus of music to the enthusiasm of our men at the military posts now lacking one of the important elements of military life? Any contribution, however small, will be gratefully acknowledged if addressed to me, care of Major-General Crozier, Headquarters Northeastern Department, or directly to me at the Copley-Plaza Hotel, Copley Square, Boston.

Hoping that this appeal will stir the

patriotic hearts of the New England people, who always respond so nobly when a real need is brought to their attention.

I am sincerely yours,

MARY WILLIAMS CROZIER.

Copley-Plaza Hotel, Boston, Aug. 28, 1918.

TO REPRESENT WESTERN MANAGERS IN THE EAST

Catharine Bamman Will Take Charge
of Eastern Interests of Ellison-
White Bureau

In conjunction with the management of her own distinctive list of concert artists, Catharine A. Bamman, the New York manager, on Sept. 1, assumed the general Eastern representation of the Ellison-White Musical Bureau of Portland, Ore. Laurence A. Lambert, the general manager of the bureau, consummated this and other important arrangements while on a recent visit to New York, which was the second in six months.

The Ellison-White Musical Bureau is an outgrowth of the extensive Chautauqua and Lyceum interests operated under this name. It has during the short span of its existence, under the spur of Mr. Lambert done much in the way of opening up remote territory in the West and in the Canadian Northwest, to the legitimate concert attractions. Courses of the most prominent stars have been started by the bureau in the large cities of the West, and they have promoted the activities of a flourishing opera company, La Scala, which boasts stars of the first operatic order.

BURLINGTON, VT.—Mr. and Mrs. George Wilder recently delighted a large audience at the Woodmont Country Club at New Haven, Conn., the concert being for the Woodmont Red Cross. Mr. and Mrs. Wilder were assisted by Esther A. Bradley, harpist; Helen Bradley, harpist; Althea Clark, reader; George Hubbard, and Eva Lewis, accompanist.

CANTONMENT QUARTET WELCOME FEATURE ON CAMP DIX PROGRAMS



Cantonment Quartet. Left to Right: Anna Thompson, Accompanist; Elsie Aiken; Louise Keene, Ethel McGonigle, Anna Smith

The Cantonment Quartet of Philadelphia is becoming well known for its fine work in helping to provide entertainment for the men in service. The quartet has appeared several times at Camp Dix during the past season and will give another concert there in the early autumn.

The members were heard in the nurses' recruiting "sing" which was held in Philadelphia on Aug. 9, and which was conducted by W. Warren Shaw, who has been assisting in training the soldiers in singing at Camp Dix.

CANTON, OHIO.—The MacDowell Clubs of this city are asked to join in the national contest to be held at Peterborough, N. H., in June, 1919.



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"Shophar Blown to Symbolize Israel's Hope of New Zion"

Writer Tells of Symbolism Attached to Blowing of Ancient Hebrew Trumpet on High Holy Days—Its Antiquity as a Musical Instrument—The Meaning of Its Signals Handed Down for Ages by Tradition

By MORRIS CLARK

GENTILE music-lovers have made it a practice to attend the service at the Synagogues on Yom Kippur eve. The famous liturgical work, "Kol Nidrei," is seemingly the attracting magnet which takes them thither. The interest that "Kol Nidrei" arouses is due entirely to the antiquity of the melody and the impressing solemnity in which it is usually rendered. It is doubtful, however, whether the non-Jewish admirers of "Kol Nidrei" ever search for the mystic and symbolic elements contained therein. Only the Jew who has been brought up in the faith seems to appreciate both its musical and sentimental value.

There is another feature of the service on the High Holy Days with which the non-Jew is less familiar, but which ought to be of interest to the student of music history both from the musical angle as well as from the symbolic viewpoint. This is the sounding of the Shophar.

Instruments of the Bible

Jewish religion and music are so closely interwoven that you can hardly separate one from the other. Throughout the Bible we find thirty-six kinds of different instruments mentioned mostly in connection with religious rites and observances. The most prominent is the trumpet, which is referred to in the Bible on some fifty different occasions. The trumpet is called in Hebrew by three different names: *Shophar*, *Keren* and *Chatzotzerah*. The first two were more or less curved and might be considered as horns. The *Chatzotzerah* was straight, about two feet in length, and was made of silver. The *Keren* and the *Shophar* were practically identical, except that the former was more curved than the latter.

According to some authorities, in the days of King David and Solomon every musical instrument named in the Bible was used at the services in the Temple. But in our day, musical instruments have been entirely barred from the Synagogue except in the Reformed Temple, where the organ is in vogue. The only instrument which has been preserved in the Orthodox Synagogue is the Shophar. It is still blown as in time of old at the New Year's Festival, as commanded by Moses.

In the ancient Temple Shophar calls were sounded on the Sabbath, at its commencement on Friday evening and at its close; but at present the Shophar is only blown twice a year. A series of Shophar signals are sounded on Rosh Hashanah and one single tone is blown



"Blowing the Shophar"; Below, the Sounds Made by the Trumpet from the Notes of Cantor Maurice Turkeltaub of Ohab Zedek Synagogue

at the conclusion of the Day of Atonement service.

Antiquity of Its Rhythm

The Shophar is more venerable for its antiquity than its capacity for producing music tones. The word *Shophar* means bright in Hebrew, which is characteristic of its clear, bright and thrilling sounds that a good Shophar player can produce. The signals blown on the Shophar at the New Year's services are said to be the same, at least rhythmically, as those which were used some three thousand years ago. This is the more probable because they are strictly prescribed and adhered to; they are simple, characteristic and easily preserved traditionally. The liturgy of the Spanish and Portuguese Jews, who are known as the *Sephardim*, is different from that of the German and Polish Jews, known as *Ashkenazim*. The fact that their Shophar signals are nearly the same furnishes a strong proof that these same signals were in use before the settlement of the Jews in Spain and North Africa during the Mohammedan conquests. As the signals have been preserved

intact, notwithstanding the subsequent persecutions of the Jews and their expulsion from the Peninsula, it is not at all improbable that they may have been likewise preserved through many centuries before the dispersion of the Jews throughout the world. For when the Jews formed a large community a strice adherence to their ancient religious usages was comparatively easy.

One of the functions of a Cantor is to blow the Shophar on the High Holy Days. It is also customary for the Rabbi to dictate the signals to the Shophar player before he sounds them, although the signals are given both by the *Sephardim* and *Ashkenazim* in the formulated order handed down by tradition. The first is *Tekiah*, meaning in Hebrew a prolonged sound; in ancient times it implied the gathering in camp of the Princes and Leaders in Israel. It is the slowest signal of the four, each note being sustained as indicated in the illustrations by the pauses. The second is *Shebarim*, meaning in Hebrew broken or disconnected. In ancient times this was the signal of alarm or attack. It consists of a figure of two intervals, the lower being of longer duration than the higher; this is several times repeated, louder and louder each time.

Third is *Teruah*, meaning in Hebrew a joyous shout, used in olden times to proclaim victory. It consists of rapid repetitions of the prime with a conclusion in the fifth. The fourth is *Tekiah Gedolah*, meaning in Hebrew the great or final sound; in olden times it was used to announce a complete victory and conclusion of the war. The sustaining of the *Tekiah Gedolah* to a great length is considered a special feature of good Shophar playing. The full tonal capacity of the Shophar ranges from the fundamental to the octave and to the twelfth tone.

Symbolic of Isaac's Sacrifice

The Shophar is made of a ram's horn in remembrance of Abraham offering to sacrifice his son Isaac to the Lord. When he had proven his faith in the Lord and an Angel from Heaven showed Abraham a ram caught in a thicket by his horns. And he took the ram and offered it up as a burnt offering, instead of his son.

Tradition has it that this event took place on the New Year's Day; therefore, the sounding of the ram's horn on that day is intended to beseech the Almighty to be propitious to the children of Israel through the merits of the great event. An ancient Shophar found in London, dating from before the expulsion of the Jews from England in the year 1290, has the shape of a straight ram's horn with metal work around the bell-end of it, on which is engraved a quotation from the Bible: "Blow up the trumpet in the new moon, in the time appointed, on our solemn feast day." No metallic attachment is allowed at the mouthpiece of the horn.

Return to Palestine

Sounding the Shophar at the close of the Day of Atonement is symbolic of the Jewish desire and hope to return to Palestine, for which they have been praying for many centuries. Thus, the blowing of the ram's horn has not lost its ancient significance of emancipation. In days of old the Shophar played an important part in the religious life of the Jews; it was sounded on certain solemn days of the year and over burnt offerings at the Altar. But primarily the Shophar was characteristically a war instrument: Joshua had an abundance of horns sounded at the fall of Jericho; when Ehud's daring had rid Israel of a tyrant, he blew the Shophar and gathered the people together to proclaim their liberation. Gideon and Saul also used the Shophar to rouse the people against the enemy. It can be gathered from the foregoing that the sounding of the Shophar was regarded as a means for inspiring the people to heroic deeds, to defend their right and finally to proclaim their triumph.

During the long centuries of oppression the Jews were encouraged by blasts of the Shophar to hope for their restoration to the Holy Land. This year the sounding of the Shophar will be of more significance than ever to them. It will fill their hearts with greater determination to help America deliver the world from the hands of autocracy and tyranny. It will further stimulate their confidence in being restored again to a normal national life after the conclusion of the great war.

REPORT WIDE DEMAND FOR WOMEN TEACHERS

Graduates of New England Conservatory to Begin Pedagogical Service in Various Institutions

BOSTON, Aug. 31.—Opportunities for young women music teachers in schools, colleges and conservatories throughout the country are unusually numerous if the correspondence of the New England Conservatory of Music during the past summer is a criterion. Men teachers are also in demand, of course, but the national service has practically eliminated the supply, as the men who have not been drafted have very generally volunteered for band work or other musical or dramatic service. Several young women who were recently prominent in musical affairs at the Conservatory are recorded as about to begin their teaching under favorable auspices.

Pauline Tourjée Nelson, granddaughter of Dr. Eben Tourjée, founder of the Conservatory, who graduated in the violin department last June, will do her first teaching in the violin course at Elon College, N. C. She will have as colleague in the vocal department Florence Asbury, '17, of Morganton, N. C.

The newly organized Toledo Institute of Musical Art, of which Leon Sampaix is director, will have as the head of its piano department Rowena Rosendale, '17, of Fostoria, Ohio. Miss Rosendale, who before coming to Boston had been a pupil of Maria Fruiverth, Vienna, and Olga Neruda, London, taught and gave many recitals last season in Northern, Ohio.

Sue Kyle Southwick of Alvin, Tex., winner of the grand piano prize last May, will teach piano at St. Mary's School, Raleigh, N. C. Others of the

class of 1918 whose election to positions has been recorded are: Louwillie Kessler, piano, Greenville College, Greenville, Ill.; Rose Seguin, voice, Halifax Ladies' College and Conservatory of Music, Halifax, N. S.; Claude A. Williams, St. Mary's School, Dallas, Tex.; Kathryn Beltzhoover, piano, private school at Red Spring, N. C.; Regina C. Chastain, piano, Baptist Woman's College, Nattiesburg, Miss.; Iva J. Thomas, voice, Billings Polytechnic Institute, Billings, Mont.; Marjorie Shaner, voice, Summerland College, Leesville, S. C.

Margaret Allen, '17, of West Roxbury, leaves Boston to teach violin at Kent's Seminary, Me. Helen Finch, '17, who did graduate work in voice and dramatics goes to Wesleyan Seminary, Stanstead, Que. Clara Larsen will teach in a private school near Hartford, Conn., and Grace Bozarth at Blackstone College, Blackstone, Va.

Ruth F. Russell of Brockton and Mary C. Crawford of Elm Creek, Neb., both of 1916, have been elected to positions in greater Boston, the former to the piano department, Perkins Institute, Watertown; the latter to the voice department, Mount Ida School for Girls, Newton. Lucille Carr has been chosen supervisor of music in the Saugus schools.

F. B.

May Mukle Not Organizing Quartet

May Mukle, the distinguished English cellist, has been credited with the announcement that she has organized a quartet for the performance of chamber music. Miss Mukle has notified MUSICAL AMERICA that she wishes the report contradicted.

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ALL KINDS AND VARIETIES OF STYLES IN CHURCH MUSIC

AT the recent convention of the National Association of Organists Harvey B. Gaul's paper on "Style in Church Music" was one of the features.

"There are many accepted styles in church music," he remarks, "the Gregorian, the Bach motet, the Palestrina polyphonic, the Russian a capella and the English cathedral. Then there are a great many unaccepted styles, like the late McKinley, early Roosevelt and mid-victoria. There is vacuous Presbyterian, shouting Ebenezer Methodist, lolly-pop Christian Science and hybrid or chameleon Episcopalian. These styles have as little in common as the Bolsheviks. The best that can be said of them is that they are conventional, occasionally ambitious and have human interest.

"Your committee on church music generously includes what it calls 'modern romantic composition' (whatever that means) in its category on church style. Up to date there is little romance in contemporary church music, unless you can call 'I'm a pilgrim, I'm a pilgrim, I'm a pilgrim,' that is so dear to the quartet heart, an adventure into romance. Then there is the sextet from 'Lucia,' with its alleged sacred text, that also is the idol of the quartet mind—possibly that is pure romance."

Mr. Gaul seems to feel that the Bach-Palestrina type of church music is not in accord with present-day needs. "Much as we may wish," he thinks, "we cannot go back to the Bach-Palestrina periods, except for an occasional excursion, George Moore and his 'Evelyn Innes' to the contrary. Wonderful as they are, they are not for Sabbatical consumption. There has been too great a change in thought, feeling, religion and nerves to allow us to return."

To Palestrina, we cannot return, "because his idiom is too different from our own. Palestrina thought in polyphony; we think in mass, or color. Palestrina considered all life a fugal theme; we live a Cubist life. Neurasthenia had not been invented in his time; in our day, no home is complete without it.

"As regards Bach, if it were not for the organists playing his monumental works, I am afraid Bach would be unheard. He does go unsung. For outside of the famous festivals at Bethlehem, Pa., there seems to be no interest in the works of this greatest of all masters."

The Russian School

Of Russian church music, whose type is becoming so popular, Mr. Gaul has this to say:

"The Russian school, the newest and most important of late church music developments, has changed the thought of contemporary composition and the technique of choir singing. Now, whether this change is indelible is argumentative. My own feeling is that the Russian church music is a passing phase—a phase that has already begun to wane like the community sing movement. Possibly we have not exhausted Russian music, possibly there is a great deal more of it than we have heard or known, perhaps there is some that is not exotic or esoteric; but this is certain, the keen edge of interest has been dulled. I find that those of us who have done much Russian music are scanning the heavens Elijah-wise for newer or different clouds. I am not trying to depreciate the Russian school, only it seems to me the orchid-like aspects of this peculiar music do not fit the psychology of our Anglo-Saxon church minds, and hence our abating interest.

"Certain assurances have come out of the Russian school. First, that a capella singing is a greater art than the muddy, tiresome organ accompaniment we usually write. Second, that a tune you can whistle does not make church music. Also, that certain aesthetic effects may be obtained by disregarding harmony rules, and writing fifths, singing in octaves and having two or three tonalities. Also, that it is possible to clutter basses and tenors, to double trebles and to sing no end of repetitive notes, thus achieving spiritual qualities which make the New York-New England idiom a mawkish sentimentality."

No Contemporary School

As an American composer, his interest naturally concentrates itself specially on the American school, and on the English cathedral school, of which he says, "it

is the most potent factor we have. It has influenced us strongly, sometimes wrongly, but it still remains a force. The cathedral idiom, per se, is of two or three generations back. There is no virile contemporary schools. Please don't take this for German propaganda; there is nothing anti-British about it. The fact remains that within the last ten years there have been few men of genius, and none who are outstanding. This applies to writing only. Vocally, England is, or was up to the war, as magnificent as ever. She has upheld her traditions valiantly. Her choir schools and cathedral schools are still the envy of visiting choir masters. It is only the writing men who have failed. George Moore said that 'Elgar was German beer run through English bottles.' The church writers of England are not even beer; they are a sort of lemon pop, with the stimulating effect of a Bryan cocktail.

"But don't be discouraged. There will be Cyril Scotts and Percy Graingers and young Granville Bantocks coming along, who will replace England in Olympia. The sinews that are making a valiant war will be the sinews that will be reborn and make a valiant music. We need not worry for England, but for America."

Accordingly, he phrases his worry thus:

"Out of our different choirs the quartet has done more to retard church music than any other agency. After the quartet came, a special idiom developed. In reality it was the metamorphosis of the Victorian period. It is sweetness and light gone to seed.

"The quartet school of composition consists of Te Deums, festival affairs, Eventide anthems without end, and funny little responses. They are sick with melody, emaciated in harmony, they have cerebral meningitis, and break out every few minutes in a solo prickly heat. It can be cured, but it would require an operation and a trepanning of a music committee. The quartet anthem can be written by the tyro and it often is. If it has enough innocuous tune, it will be published in Boston, New York or Chicago, and if it is sufficiently saccharine it will be heard from Portland, Maine, to Portland, Oregon. It is written in a stereotyped form, depending on its length. Four bars prelude, eight to twenty bars solo, chorus repeat, a two-bar recitative, or a trumpet phrase, and then quickly into 'To give thanks' or 'I will rejoice,' very fast and very loud, like the coda of a brass band. Two unusual chords, like the chord of C, prepare one for a thrilling 'amen.' Voila, another work of art is born! Tenors may be glad, and the little hills rock with joy. This is by way of warning to quartet writers: Don't do it, unless you can play in flat keys, D flat preferred.

The American Quartet

"Poor as the quartet is, it is the only distinct type we have. The quartet and ragtime are America's contribution to the world of music."

But as somebody phrased it, "Yet there is hope." Mr. Gaul finds hope for us in some rising American composers.

"Things looked rather gloomy," he says, "up to within the last five years, when along came some forceful young men to combat the quartet evil; two men in New Haven, a man in Cambridge, three men in New York, and two in Philadelphia—I wish I might mention their names. Then the impetus of the Russian school and the renaissance of the Gregorian music in certain quarters were both factors that helped check the invasion. The young men who have started the crusade have ignored the silly little interludes, just to establish key for a soloist. They have forgotten that there is a soloist. They have utilized minor keys as often as major, with a broad, ennobling effect. They do not believe that all discords should be resolved and they do not ask a tenor to move 'inths' with the soprano, while the bass 'um-pas' from tonic to dominant.

"It is unfortunate that the war has checked their efforts; most of them have gone a-soldiering. But they will return and there will be others with them who will make church music something higher than the music of a first grade piano student—shall we say like the 'Frolic of the Frogs?' However, Secretary Baker is going to settle the style of church music for the present. In a few more months we won't have any tenors or basses, thanks to the 'work or fight' law.

"Then we can enjoy the system in use

in the Quaker church, which to my mind is the finest in the land—no choir and no problematical congregational singing. I move that we send a vote of thanks to Secretary Baker for his war saving stamps."

SAN ANTONIO COMMUNITY SING

Soldiers and Civilians Join in Singing "Marseillaise" in French

SAN ANTONIO, TEX., Aug. 20.—A campaign to learn the chorus of the "Marseillaise" in French was inaugurated here last night at the big community "sing" held in Brackenridge Park and led by David Griffin, song leader at Kelly Field. The crowd pronounced the words, which were given on a screen, phonetically, and then sang them with hearty spirit.

Community singing has been given a remarkable impetus through the army song leaders of this vicinity. San Antonio is one of the few very great military centers of the nation and in the camps around Kelly Field, Camp Travis, National Army Cantonment, Camp Stanley, Signal Corps, Camp John Wise, Balloon School and Fort Sam Houston, regular army post, there are 100,000 soldiers.

Community singing before the army song leaders came was tried for a couple of years and ran to seed. Now we have community singing on Sunday night at Brackenridge Park, on Tuesday evening

at Travis Park and on Thursday evening in another part of Brackenridge Park. Last night, with the Kelly Field Male Chorus assisting, a well trained choral organization of thirty voices, over 3000 people stood in Travis Park.

HEAR GILBERTÉ WORKS

American Program Given by Artists in Rockland, Me.

ROCKLAND, ME., Aug. 26.—At the "lawn fête" given on Thursday, Aug. 22, by the ladies of the Knox County Service Club for the benefit of the Rockland Naval station, held at the home and on the grounds of Mrs. Emily Hitchcock, an excellent musical program was given, in which Hallett Gilberté offered his services, appearing in his own compositions with Evelyn Jeane, soprano; Mrs. Ogarita Rose Rugg, contralto, and Lacy Coe, violinist. Miss Jeane sang his "Minuet—La Phyllis" and "Spring Serenade"; Mrs. Rugg, "A Valentine" and "Ah! Love but a Day," while Mr. Coe offered Mr. Gilberté's violin compositions, Gavotte, Cradle Song and Spanish Serenade, as well as playing the obbligati in the songs. Lottie McLaughlin, soprano, who is visiting her family in this city, sang "The Star-Spangled Banner" impressively, and the Rev. Ellsworth Osborne sang "There's a Long, Long Trail" and "We'll Never Let the Old Flag Fall," in which the audience joined with him in singing the chorus.

Some \$800 were realized from the entertainment, which was planned by Mrs. Winifred Leighton and Mary Hitchcock.

ATLANTIC CITY, N. J.—Gladys Hays Barth, soprano, of New York, was heard in Second Church, Christ Scientist, interpreting Beardsley-Van de Water's "Good Shepherd."

It Was Bound to Come! A Song for All the People

100,000,000 People Singing Land of Mine

will solidify and cement the sentiment of the country! Any mass meeting, convention, Patriotic Church Service, Liberty Loan or Red Cross meeting, etc., can sing the refrain of "Land of Mine" after hearing it once. Read the highest Chicago authorities on this popular song.

Chicago Mendelssohn Club Concert, Orchestra Hall

Frederick Donaghey in the Chicago Tribune: Another novelty was "Land of Mine" * * * went over with a smash. The men in the cantonments and the navy schools will soon be singing it.

Karleton Hackett in the Chicago Evening Post: James G. MacDermid set a patriotic poem * * * with a swing to the rhythm and a telling refrain that caught the feeling of the people * * * had to be repeated.

Felix Borowski in the Chicago Herald: * * * The public was stirred less * * * than by the rousing lyrics about war and the brave boys. * * * Thus the "hits" of the evening were made by * * * and Mr. MacDermid's "Land of Mine."

My Dear Mr. MacDermid:

No sooner had I clapped eyes on your song, 'Land of Mine,' than I realized its far-reaching bigness. It's a bully song, words and music, having all the essentials to make of it a great 'go.' You, yourself, must have realized this when you heard the wonderful acclaim given it by our Mendelssohn audience.

Yours sincerely,
(Signed) HARRISON M. WILD,

Conductor Chicago Mendelssohn and Apollo Clubs.

Herman Devries in the Chicago American: The chorus found their greatest success with * * * and James G. MacDermid's "Land of Mine," both of which had to be repeated.

Edward C. Moore in the Chicago Journal: * * * Those best received by the audience were * * * and James G. MacDermid's "Land of Mine," * * * a good melody and a stirring rhythm. It received an encore and it deserved it.

Henrietta Weber in the Chicago Examiner: The most stirring of the patriotic numbers were * * * and "Land of Mine" in the setting of James MacDermid to a poem by Wilbur Nesbit.

LAND OF MINE (words by Wilbur D. Nesbit; music by James G. MacDermid) is published as a solo, 30c.; octavo for mixed men's and women's voices, 10c.; school edition, 2 and 3 parts, 10c., also for band and orchestra.

SONG SLIDES ARE OBTAINABLE FOR COMMUNITY CHORUSES AT COST, 10c.

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Mme. Matzenauer Urges "Internment" of German Music

Noted Prima Donna Has Banned All German Compositions from Her Concert Programs—Will Be Heard as Soloist This Year with Philadelphia, New York Symphony and Cincinnati Orchestras—To Sing New Rôle in English at Metropolitan

ONE of the artists who is loyally giving every available date in her schedule for patriotic entertainments is Mme. Margaret Matzenauer, the distinguished Metropolitan prima donna.

"I have put my services at the disposal of the United States Government for War Camp Community service," said Mme. Matzenauer, when asked recently of her plans for the coming autumn. "They have my list of bookings and whenever it can be arranged I am going to sing at camps or other patriotic occasions, because it is the greatest joy and satisfaction to sing for the boys. They are such an appreciative and grateful audience and I believe that every artist should try to give to the men who make the supreme sacrifice of their lives a little happiness, which they will remember when they get 'over there.'"

"I have an extensive concert tour booked, starting out the end of September, all through the Middle West and away down South through Texas to the Pacific Coast. From there I will return home for Christmas with my family. I shall appear with the Philadelphia, New York Symphony and Cincinnati orchestras. I will be the soloist at the opening concert of the series of the Philadelphia Orchestra in New York, Nov. 9, when we will present Chausson's *Poème de l'amour et de la mer* and Tchaikovsky songs which Stokowski has rehearsed for me."

Asked regarding her stand for the "internment" of German music, Mme. Matzenauer said:

"I have joined the movement Mrs. William Jay has started to 'intern' all German music and recently published my views in an article in the *Chronicle*. From my concert programs even the old composers like Handel, Gluck, etc., have disappeared, which makes it rather difficult to build up a classic group, but Frank La Forge has spent hours and days in looking over hundreds of old Italian, French and English song literature and finally succeeded in finding what we wanted. He is really a wonder and working with him is a joy and pleasure. There was some time ago an article about the ideal accompanist having to be born yet. They did not know Frank La Forge. He is the most wonderful help and assistant to all artists; his co-operation is of immense artistic value to everybody."

"In January I start my Metropolitan season and will sing a new rôle in English, which fact makes me especially happy because I always stood for the



Mme. Margaret Matzenauer, Who Will Be Heard in Patriotic Entertainments All Over the Country This Year

idea of having all foreign operas given in the language of this country. English is just as beautiful as any other language if sung in the right way and all the other countries give opera in their native tongue, why should Americans not do the same? I believe that the audiences enjoy ten times as much any opera or concert if they understand every word. Therefore, I have decided in my recitals to sing Grieg, for instance, no longer in the original, but in English; also the Russian songs. With French and Italian it is different, most people speak those languages."

BERNARD SHAW FIGURES AGAIN AS MUSIC CRITIC

Noted Playwright Pays His Respects to Artists, to "Don Juan" and to "Valkyrie" Dress

Thirty years ago Bernard Shaw was in the habit of enlightening the world as a musical critic. Recently, we understand from the September *Current Opinion*, "he went to two opera performances and was dissatisfied with both." In this connection, some of his views of persons and things musical are interesting.

"I am strongly of opinion," he says, "that nothing but superlative excellence in art can excuse a man or woman for being an artist at all. It is not a light thing in a world of drudgery for any citizen to say, 'I am not going to do what you others must; I am going to do what I like.' I think we are entitled to reply: 'Then we shall expect you to do it devilish well, my friend, if we are not to treat you as a rogue and a vagabond.' I have a large charity for loose morals: they are often more virtuous than strait-laced ones. But for loose art I have no charity at all. When I hear a fiddler playing *mezzo forte* when his part is marked *pianissimo* or *fortissimo* (as the English orchestral fiddler is apt to do if he can trifle with the conductor), or a trombone played shirking the trouble of phrasing intelligently, I hate him. Yet I could forgive him quite easily for being a bigamist."

Shaw has always ardently admired Mozart's music and, as the result of his analysis thereof, has declared that operatic conductors and singers do not realize that Mozart's music is enormously more difficult than Wagner's. "With Mozart you either hit the bull's-eye or miss, and a miss is as bad as a mile. With Wagner, the target is so large and the charge is so heavy that, if you get the notes out anyhow, you are bound to do some execution."

Of his interpretation of Mozart's opera, "Don Juan," he says:

"Everyone, the conductor included, is nosing through the score for the vulgar fun which is not there, and overlooking the tragic and supernatural atmosphere which is there. And the result is that they all feel that the thing is not going; that they are missing instead of hitting. They do not know what is the matter, and yet know that something is the matter. They find the music frightfully difficult; cling with their eyes to the conductor; become rattled and flurried and panic-stricken; until at last their passages sound like nothing at all. The conductor has to keep up an air of assurance, but is secretly almost equally puzzled; you know it by the infirmity of the rhythm. Even the ruthless march of the statue music, a rhythm which no conductor ever misses in the music of *Wotan* or of Rossini's 'Moses,' dwindles into an irresolute buzzing. For example, the terrible address of the statue, which begins 'Tu m'invitasti a cend,' is preceded by two ominous bars in which this rhythm is thundered through dead vocal silence as emphatically as the opening of Beethoven's Symphony in C Minor. The conductor must mark this with Handelian conviction and power, for it is quite as necessary to the effect as the more sensational orchestration of the hellish blasts which follow it, and which only a deaf conductor could underrate."

The traditional *Brünnhilde* costume, as worn in the recent Drury Lane production of "Die Walküre," comes in for some characteristic compliment:

"I ask how any woman can be expected to look like a valkyrie, or feel like one, or move like one, in the skirt of an ultra-womanly woman of the period when a female who climbed to the top of an omnibus would have been handed to the police as a disgrace to her sex? If Sir Thomas or anyone else imagines that the situation is saved by

adding to the womanly skirt a breast-plate and a barmaid's wig of that same period, they err. In 1876, when this ridiculous dress was 'made in Germany,' it could at least be said that when *Brünnhilde* left the theater in her private character, she wore a long skirt. But before Miss Agnes Nicholls leaves her dressing room for the street she has to put on a short skirt, and to find even that conspicuous for its length in the crowd of knickered chauffeurs and booted and breeched female war-workers of all sorts. Why on earth does not Sir Thomas throw all this rag-bag rubbish of fifty years ago into the dust-bin, and make his valkyries look like valkyries and not like Mrs. Leo Hunter? This thing is beyond patience."

ELSIE BAKER SPENDS THE SUMMER AT HER GLENDSIDE (PA.) HOME



Elsie Baker, American contralto, is teaching at her home in Glenside, Pa., this summer. Miss Baker is very fond of animals, and especially of her prize dog, "Jerry," who figures with her in the accompanying snapshot.

Another young American singer, Olga Disqué, is coming out this winter and already has several concert engagements, it is announced. She gave a recital recently before the Greenwich Music School Settlement and on Aug. 31 she sang at a *Globe* concert.



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Liberty Bell Rings Out for Fraternity in Philadelphia Sing

100,000 Gather at Mighty Conclave of Fraternal Societies—Wassili Leps Leads Singing of Throng—Florence Easton Receives Great Ovation—Mrs. Stotesbury Rings Liberty Bell as National Anthem Is Sung in Every State

PHILADELPHIA, Aug. 28.—In celebration of "Fraternal Day" more than 100,000 persons gathered last night in Independence Square for a great Liberty Sing, which would find an echo in every city in the United States. Wassili Leps was in charge of the singing, and he was assisted by Stetson Humphreys, song leader at Camp Dix.

The Sing represented the climax of the convention being held this week by the National Patriotic Fraternal Conclave. It is the first time that these fraternalists, representing 15,000,000 persons throughout the United States, have met at the site of the birth of the Declaration of Independence.

Prior to the Sing every patriotic organization in Philadelphia paraded from their headquarters, forming three gigantic parades throughout the city. All these met together in conclave in front of the Square. Their numbers were augmented by an immense throng gathered to hear and join in the singing, aided by the city bands, the Lu Lu Temple Band, an immense choir of trained singers, and led by Mr. Leps standing on a raised platform.

After the numbers by the audience, Mr. Leps, who is musical director of the Liberty Sing Commission, led the chorus of 1000 Liberty Sing leaders of this city, whom he has specially trained. These were given a special place before the flag-decked platform and grand stand.

"Keep the Home Fires Burning" and "Over There" were sung with special enthusiasm by the crowd, and through it the policemen of the city helped out in the singing and accompaniments. Traffic Policeman Raymond Burk acted as chorus leader in some of the singing.

At one time the crowd became so dense in the square that over a hundred women fainted, and the throng seemed uncontrollable. By quick action, Mr. Humphreys got the crowd back into order again. Jumping on a lamp post, he swung above the crowd, waving his baton, and started up the singing of "Beautiful Katie." The entire audience soon joined him, and the police were able to restore order again.

Ovation for Miss Easton

Florence Easton, soprano of the Metropolitan Opera Company, was the soloist, winning a mighty ovation from her audience. She started her numbers with "When the Boys Come Home," and followed this with "Song of Victory," composed by Mr. Leps, and conducted by the composer. The crowd, apparently filled with the patriotic spirit of the moment, joined in the choruses. When the "Star-Spangled Banner" was sung the clear, high tones of Miss Easton were accompanied by the singing of the great multitude. Another composer, W. Warren Shaw, led the crowd in the singing of his song, "Marching Through Berlin." Other musical organizations who aided the celebration were the Police Band, led by Joseph Kiefer, and the Mounted Police. E. T. Stotesbury, during the singing, requested that the baton be given him, and it was he who led the crowd in the singing of "Over There."

A distinctive feature of the celebration was the sounding of the Liberty Bell, at 9.22 p. m. While the "Star-Spangled Banner" was sung, Mrs. E. T. Stotesbury performed the ceremony which consisted of ringing the Liberty Bell forty-eight times. At each ring a message was sent out to the governor of one of the states in the Union as a signal that he should start the singing of the national anthem at the fraternal gatherings held in his own state.

During the meeting speeches were made by various prominent members of the congress. W. Freeland Kendrick, supreme potentate of the Lu Lu Shriners, introduced the speakers. Governor Harding made an address which aroused the throng to concerted enthusiasm, expressing

in it the wish that the Kaiser and his sons should be brought up on murder charges in one of the States which permits hanging. At other sessions of the Fraternal Association, Ambassador Gerard spoke, as did Dr. Lee K. Frankel, Le Roy Andrus, A. C. McLean, Dr. C. Day Clark and others.

The officers of the Patriotic Fraternal Committee are: Mr. Kendrick, chairman; Arthur B. Eaton, secretary, and Allen B. Cox, treasurer. Courtenay Baylor is director and E. Myrtle Dunn, secretary of The Liberty Sing Commission. It was through the efforts of Mr. Leps, who had charge of the music of the occasion, that Mr. Humphreys came to Philadelphia to assist in the leading of the music.

ALTHOUSE FORTIFIED FOR WINTER SEASON BY ATHLETIC SPORTS



Paul Althouse, Tenor, on the Tennis Courts at Lake Bomoseen, Vt.

Having enjoyed a complete rest of eight weeks at Lake Bomoseen, Castleton, Vt., Paul Althouse, the young American tenor of the Metropolitan Opera Company, returned to New York last week in splendid trim for his season's work. While on his vacation Mr. Althouse spent his time at fishing, tennis and swimming.

He is now at work on his concert programs for his fall tour in Texas, Oklahoma, South Carolina and Alabama, the month of October being solidly booked for him in recitals. This tour will occupy him till November, when he returns to begin his sixth season with the Metropolitan Opera Company. Bookings have already been made for him for concerts and recitals at the close of the opera season next spring.

Mr. and Mrs. Henry Holden Huss in Atlantic City Concert

ATLANTIC CITY, N. J., Aug. 23.—Mr. and Mrs. Henry Holden Huss appeared yesterday afternoon at Hotel Chelsea at Pauline Jennings's lecture-recital on "Browning," under the auspices of the Venice Park Chautauqua. Mrs. Huss was in splendid voice and gave some old French and English songs admirably, also proving an ideal interpreter of Mr.

Huss's songs, among which his "After Sorrow's Night" was especially enjoyed. Mrs. Huss also gave two Schumann songs and Mrs. Beach's "The Year's at the Spring" artistically.

Mr. Huss played some Chopin waltzes, preludes and mazurkas with an intimate understanding of their nature and gave the "Military Polonaise" with fire. His performances also included the first movement of Beethoven's "Sonata Appassionata" and a group of his own piano compositions, which he played authoritatively and which won him numerous recalls as well as hearty applause.

Isolde Menges Organizing Week's Music Festival for Children

The work that Isolde Menges, the English violinist, has been doing for school children for the last two years is bearing fruit. Having interested a number of school authorities during her two transcontinental tours of America, she is now organizing a week's festival of music for children to take place in one of the cities of New York State. The young artist will engage some of the foremost artists of the day for the festival and the children will enjoy six separate programs.

Fire Destroys Buildings of Leading Music House in Canton, Ohio

CANTON, OHIO, Aug. 25.—The buildings of Klein & Heffleman Company, one of the pioneer and leading music houses of Ohio, were totally destroyed to-day by fire. The origin of the fire is not known. R. L. M.

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ECHOES OF MUSIC ABROAD

Paris Opéra May Remain Closed During the Coming Season—Four Reasons Why Present Season of London "Proms." Should Prove the Most Successful Since the War Started—Paris Conservatoire Examiners Hear Thirty-Eight Candidates Play Same Pianoforte Composition—Melba Resumes Her Teaching in Her Home City—Grovez Making Propaganda for Modern French Music in Switzerland—Italians Still Prolific Opera Composers Despite the War—How Debussy Answered Question as to When His "Tristan" Would Be Finished

THE Paris Opéra may rest during the coming year in a state of suspended animation. If it should resume activities this fall it would probably be under a new director, for with the Opéra Comique succeeding in continuing its functions in a manner that has pleased the public and kept its finances in satisfactory condition, the failure of the Grand Opéra to weather the fourth war year with results that would justify a reopening in the autumn seems to point rather significantly to incompetent management.

The *Courrier Musical* is outspoken in its criticism: "The director, who certainly has not been afraid to make financial sacrifices for the machinists and the house employees and for renovating the corridors, has never had the slightest idea how to conjure with the artistic complexities of the war. With a troupe élite and a corps de ballet unique in the world at his disposal, he has shown no discernment whatever as to what it was fitting to offer the music public."

"Neither 'Judith and Holofernes' nor 'Mlle. de Nantes' was seasonable or in place, any more than the sumptuousness of 'Castor and Pollux' or the serenities of 'Rebecca.' The management has not even fallen asleep with a gesture of ablesse or appreciation, for Gounod's centenary was eluded just as a gala of the hundredth performance of 'Faust' had been choked off."

Bright Prospects for London "Proms."

Four reasons have been set forth as basis for predicting that the present series of Queen's Hall Promenade Concerts, conducted by Sir Henry Wood, will prove to be the most successful since the outbreak of the Great War.

In the first place, says the *London Musical News*, Promenaders will want to show how glad they are that Sir Henry Wood is not lost to their side of the Atlantic; secondly, there is nothing such else on in the concert world, except on Sundays; thirdly, war pessimism has taken a back seat, and though most families have to mourn the loss of some allant relation, more and more are taking the sensible view that to enjoy artistic entertainment is a help to "carrying on," and in no sense an act of disrespect to those who have fallen; and, fourthly, the air-raid deterrent is much less than during the Augusts of 1916 and 1917. Defenses are better, warnings are adequate and unmistakable, and the concerts, ending at 9.45, are well over before dusk.

This new season is the twenty-fourth annual series of "Proms." that Robert Newman has arranged at Queen's Hall.

Carrying Experience for Examiners at Paris Conservatoire

What policy governs the choice of the pieces required of the candidates for the Paris Conservatoire prizes still remains a mystery to the uninitiated. Equally perplexing is the fact that a different program is required of the women candidates from that assigned the men, though the members of neither sex will find fault with the regulation that keeps their competitions separate from each other.

The inroads made by the war upon the male student body of the Conservatoire were again painfully apparent this summer, when only a half dozen men presented themselves as candidates for the *premier prix*, whereas in the women's section there were thirty-eight concurrents. The winner of the *premier prix* was a student named Adoll. The women were so evenly matched that a *prix d'excellence* was given to two of them, Mlles. Durand and Sanzewitch, while five of them were awarded the *premier prix*. There were, in fact, thirty-five awards in all, counting in the *deuxièmes prix*, the *premiers prix*, the *deuxièmes accessits*, and so forth.

The women's competition number was a set of variations by Camille Chevillard, while for the men the still more barren variations on an Oriental Rhapsody by Hillemaier was prescribed. Gabriel

Grovlez does not hesitate to say in *Le Courrier Musical* what he thinks of the Hillemaier composition in particular.

"I have asked myself what could be the mysterious reasons for designating Hillemaier's 'Variations on an Oriental Rhapsody' as a *morceau de concours*," Grovez observes. "If we view the work from the standpoint of musical value we must admit that it belongs to that kind of music which has no more reason for ending than for beginning! As for its technical interest, it is entirely absent. It is the most insipid specimen of pianoforte writing that can possibly be imagined. Why not give, instead, either the Prelude, Choral and Fugue or the Prelude, Aria and Finale of César Franck, or the Variations, Interlude and

pered than their confrères of any other nation in these strenuous times. New composers of opera are springing up like mushrooms, while the Puccinis, the Mascagnis and the Leoncavallos continue on their way apparently undisturbed in their creative work by the great upheaval. And probably it is best so. Pasquale La Rotella, of some repute in his home country as a conductor, has undertaken to make an opera of Libero Bovio's drama, "Vincenzella." That experienced librettist, Carlo Zangarini, has arranged the text for him.

Grovlez Spreads Gospel of French Art

Gabriel Grovez, who is known here as a composer of the ultra-modern school and is more conspicuous in Paris as the



General Pershing and General Gourard Are Both Lovers of Good Music. The Two Famous Army Leaders Can Be Seen in the Accompanying Photograph Standing at the Window in Headquarters Listening to the Band of the "Buffaloes," the Well-Known Colored Regiment from Camp Upton

Finale on a theme of Rameau's by Paul Dukas? M. Audoli, who obtained the first prize, succeeded in making the Variations interesting, and that is the highest praise that one could give him."

Speaking of the women students' competition, M. Grovez exclaims: "Thirty-eight competitors, thirty-five awards! As one of my colleagues said, 'This isn't a competition, it's an evacuation!' It would seem pretty difficult to one to listen from nine o'clock in the morning to thirty-eight performances in succession of M. Chevillard's Variations and to render an absolutely just verdict in the evening. I should like to advise some of the young girls who shared in this bounty not to be under any delusion as to the real worth of their awards, as they were at best but brevets of scholarship."

Melba Teaching Again in Melbourne

Almost immediately after her arrival home in Australia Nellie Melba resumed teaching her class at the Albert Street Conservatorium in Melbourne. Stella Powers, who was here with Mme. Melba last winter, is a product of that class.

Henri Verbrugghen, who conducted the Russian Symphony Orchestra through a Beethoven program at Carnegie Hall last winter, has been giving chamber music concerts with the other members of his quartet in Melbourne this summer. Mozart, Debussy and Schubert provided the first program, Haydn, Ravel and Brahms the second, and Haydn, Mozart and Beethoven the third.

Another New Italian Opera

Italian composers seem to be less ham-

pered than their confrères of any other nation in these strenuous times. New composers of opera are springing up like mushrooms, while the Puccinis, the Mascagnis and the Leoncavallos continue on their way apparently undisturbed in their creative work by the great upheaval. And probably it is best so. Pasquale La Rotella, of some repute in his home country as a conductor, has undertaken to make an opera of Libero Bovio's drama, "Vincenzella." That experienced librettist, Carlo Zangarini, has arranged the text for him.

did, composition would be too easy.' And he repeated several times, 'It needs a great deal of time.' He agreed that a genius is born, not made, but 'the germ must be present,' he said, 'and then there must be years and years during which it establishes itself and develops.'

"Apropos of certain singers and his songs, he said: 'People imagine they can do anything they like with modern music—old music is a religion to them, a fetish; people respect and revere every bar of it, but with modern music they think they can take liberties.'"

Mrs. Liebich's husband was anxious to play some of the "Images" and other pianoforte pieces to their composer, "so a day and an hour was arranged for what proved to be the first of many delightful hours of converse on the interpretation and idioms of his compositions. On one occasion, after tea, Debussy played his first *Prélude*, 'Les Danseuses de Delphes,' to us. It was as yet unpublished. I have never heard more beautiful pianoforte-playing. I have been told he did not always play to advantage in a concert hall.

"He said that afternoon that many of the *Préludes*, especially 'Les Danseuses' and 'Des pas dans la neige,' should only be played *entre quatre-yeux*. But in the *intimité* of his own room it was like hearing a poet reciting some of his own delicate lyrics. He had a soft, deep touch which evoked full, rich, many-shaded sonorities. He told us this *Prélude* embodied his impressions of the big caryatide of 'Les Danseuses de Delphes' at the top of the grand staircase of the Louvre to the left of the 'Winged Victory.'

"I especially recall his excessive neat-

ness," continues Mrs. Liebich. "His room, his writing-table, his bookshelves, were always in perfect apple-pie order. Neither had he any profusion of books or pictures or objects of vertu. His handwriting is minute, and yet not in the least cramped; the letters are beautifully formed, and it is especially clear. His writing of music has the same exquisite trimness. This orderliness can be traced in his creative work, where every note is in its rightful place, with no superabundance of detail, no unnecessary effect."

J. L. H.

WHIPP'S NOTABLE RECORD

Baritone in Great Demand—Engaged for Important Festivals

Hartridge Whipp, the American baritone, is making a record in the concert field since his arrival in New York on Jan. 1, 1918. Following his successful New York recital at Aeolian Hall in January last and his excellent concert appearances, he has been engaged as soloist for the two leading festivals given this fall, those of Worcester and Maine. At Worcester he will sing the rôle of *Ozias* in Chadwick's "Judith," while at the Maine Festivals he appears both in Bangor and Portland on "Artists' Night." With the orchestra he will sing the aria, "Hiawatha's Vision" from Coleridge-Taylor's "Hiawatha," and will also be heard in the solo part of William Lester's cantata, "The Tale of the Bell," and a group of songs, among them Cecil Forsyth's new "A Masque," which the distinguished English composer has dedicated to Mr. Whipp, and Deems Taylor's "Plantation Love Song," which Mr. Whipp introduced at his New York recital last January and has made so popular.

Brilliant Concert Season Expected for New York Hippodrome

Charles L. Wagner and his associate manager, D. F. McSweeney, have again chosen the Hippodrome as the exclusive auditorium for the New York concert appearances of John McCormack, Galli-Curci and their other concert artists. Jules Daiber has reserved several Sundays for Rosa Raisa and his soloists, and Cleofonte Campanini has arranged with Mr. Dillingham to present again the artists of the Chicago Grand Opera Company and its symphony orchestra during their New York season. Other distinguished artists and musicians who will appear at the Hippodrome on Sundays are Mischa Elman, Ysaye, Anna Fitziu, Didur and Mlle. Didur, Cantor Rosenblatt, Mme. Frances Alda, Martinelli, Lazzara, Lucca, Nahan Franko's Orchestra and the Cincinnati Symphony Orchestra.

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New York, September 7, 1918

HAS CHEVILLARD SUCCEEDED MUCK?

After months of classic silence the trustees of the Boston Symphony suddenly appear in the prints heralding the selection of an American as concertmaster. Having announced this gratifying news the wary trustees again melt into complete silence. The laconic message is welcome indeed for it means that one of the greatest strongholds of the musical world has been stormed by the forces of liberalism. Now that a splendid young American artist, Fredric Fradkin, has been inducted into the Oriental chair of the sacrosanct body, some of us may well ask why wasn't it done before? At the same time it would be both unfair and ungracious not to accord the trustees of the orchestra full credit for their action.

Trustees, as a rule, have no appointive powers in such artistic matters as the selection of a concertmaster; this appointment is invariably placed in the hands of the conductor for his disposal. The precedent-breaking action of the trustees, therefore, invites more speculation as to the character of the executive proceedings of these gentlemen. Does this abrupt tiding of the filling of the concertmaster's chair mean that a successor to Dr. Muck has already been named and that he has exercised his traditional prerogative?

Report now names Camille Chevillard as the new conductor of the Boston Symphony and in this instance it seems as if there is some basis to the tale.

ON AMERICAN APOLOGISTS

In the old happy days when America went to Europe for her own recreation, the New World's citizens were likely to divide, roughly speaking, into two classes. The one consistently explained, on opportunities afforded him, by topics ranging from the sweet-corn season to the traffic regulations or the publication of banns, how much better we did things "where I come from." The other class, no doubt mentally the offspring of the former, lost no opportunity to regret America's crudeness, real or imaginary, was usually expatriate, and preferred describing the land of his birth as "the States." Outside the two divisions, his sensibilities outraged by either, stood the American who happened to be cursed by as keen an insight into his country's qualities as into its defects, and who consequently was as much ashamed of the apologist as he was of the booster.

If the man who is very proud of America should happen to be flourishing largely in Europe at present, can

anyone possibly blame him, in these days? The apologist, however, is still with us, also, strange as it may seem.

In a recent editorial in a New York paper, a writer tremblingly alludes to the fact that the Paris Conservatoire Orchestra, when it comes over, may not like the acoustics of the Metropolitan Opera House.

Why, the French musicians, he wails, might have to go to Philadelphia (O crowning and unbearable humiliation!) to get an auditorium, the old Academy of Music, "which in its properties resembles the old hall of the Conservatoire!" True, he admits, the Conservatoire hall is "heated crudely, if at all; unventilated, shabbily furnished, renowned as a miracle of discomfort," but, he declares, "no less renowned as a miracle of acoustics."

Ye gods! as Willie Baxter would say. Might one suggest that the auditorium which has lent itself reasonably well to a Toscanini's exquisite interpretations of such moments of orchestral beauty as, let us say, the prelude to the last act of "Otello" (to select only one from numberless instances), would not absolutely overwhelm us with shame were the César Franck Symphony played therein.

Hospitality is perhaps one of the loveliest virtues brightening a sad world; but the host who elaborately explains to his guests why his house is not fit for their reception is likely not only to bore them, but to discredit himself.

MUSIC: THE UNDAUNTED

Music has weathered so many severe blasts during the past couple of years that the newest shock of war, the extension of the draft law, will find the profession calm and well prepared. The first conscription made deep inroads into the ranks of our orchestras and choruses; the tax on tickets threatened to disrupt concert arrangements; the Garfield days of last winter played havoc with managerial plans; even to-day the musicians of the nation are compelled to enter the lists against thoughtless legislators who would deprive them of a livelihood by saddling music with a ridiculously heavy tax. The musicians have survived all the trials imposed by Providence and Congressmen; music thrives as it never has before in the history of the land, probably, to quote a current play, because music is the open door, through which we can escape from life.

Not even so large and grave a matter as the calling of millions of more men for military service will seriously disturb music. In proportion music will suffer less than other professions, medicine and law, for example, because of the great proportion of women following this calling. Again, musicians have always been addicted to the raising of families, and, as we understand it, the new draft law automatically excludes men with dependents. A great number of highly capable men, especially orchestra players, who were plucked from the larger organizations a few years ago when the so-called Oslerism became the vogue, are already being warmly welcomed back into the musical fold, to fill the chairs vacated by war. Women, too, are finding their way into the vacancies, but, of course, it is too early to forecast the results on this side of the situation.

Music, the beacon, will remain unscathed, shedding her light as always over the raging, sorrowing world.

IDEALISM AND AMERICAN OPERA

Within a few weeks New York is to witness the advent of what promises to be a truly American opera venture. For during their two months' season, beginning Sept. 23, the Society of American Singers will perform an imposing galaxy of standard operas with American born singers only, and to be sung in the English language exclusively. The ideal state of affairs, of course, would be the production of operas solely by American composers. Still, for the time being, this opera season by a Society of American Singers represents a very worthy beginning, which may, if all goes well, lead to a fulfillment of many promises: the establishment in our United States of an American grand opera organization. Under the indefatigable leadership of William Wade Hinshaw, the Society this season is proceeding with a determination that promises well for the fulfillment.

It is not so much of consequence that opera is to be sung in English. All that has been done before, without it really ever bringing us anywhere. In this instance it is rather the fact that this operatic season is dictated by the purest ideals, all the singers, including quite a number of international prominence, disinterestedly having enlisted their services on a co-operative basis. And such a system, it is well known, rarely offers any pecuniary benefits worth mentioning. But a venture so ideally founded is bound to win the magnanimous support and co-operation of the opera-loving population of New York.

PERSONALITIES



Alice Nielsen and Dr. Le Roy Stoddard at Harrison, Me.

Alice Nielsen and her husband, Dr. Le Roy Stoddard, the well-known New York surgeon, have been keeping practically open house at their handsome summer home at Harrison, Me., this season and have entertained a great many artists and musical friends. Dr. Stoddard, an ardent exponent of outdoor life, has instructed Miss Nielsen in the operation of a motor boat and in some of the interesting details of gardening. She reports that she is having one of the most ideal summer vacations she has ever spent.

Gunther—Frederick Gunther, the New York bass-baritone, has entered the service as a Y. M. C. A. song leader and is now working at the Song Leaders' School, conducted for the Y. M. C. A. by Robert Lawrence.

Urban—The engagement is announced of Elly Urban, daughter of Joseph Urban. The latter was for some years stage director of the Boston Opera House, and is one of the leading authorities in this country on scenic and stage effects.

Sylva—A play dealing with operatic life and containing beside the dramatic plot some music, has been prepared by Lillian Trimble Bradley from her "As Others See Us," and it will be staged late in the season. It is stated that Marguerite Sylva will conclude her season in this play.

Farrar—Geraldine Farrar has turned to the unraveling of darkest mysteries, as evidenced by her newest film play, "The Turn of the Wheel," recently released. It becomes Miss Farrar's important task in the picture to clear the man she loves of the heinous charge of murdering his wife, which she does successfully.

Cunningham—Martha Cunningham, the American singer and teacher, who recently came back from England, is one of the leading workers at the canteens of the Mayor's Committee of Women on National Defense. She may be seen every Saturday in the canteen at City Hall Park serving food to the ever-hungry men in uniform.

Caruso—The department of Police Reserves has been made richer by the acquisition as a captain of one Enrico Caruso, otherwise known as tenor of the Metropolitan Opera Company. Mr. Caruso has expressed a desire to join the reserves, so we are told, and was accordingly promised both an appointment and an impressive induction into office.

Martin—Riccardo Martin, the American tenor, has returned to New York from a vacation spent in the White Mountains. Mr. Martin devoted two weeks to "roughing it" at Forest Lake, N. H., near Whitefield where he was a member of a camping party. Incidentally he proved his ability as an amateur carpenter by producing several benches, chairs and a pair of steps.

Peterson—May Peterson, soprano of the Metropolitan Opera Company, recently expressed her particular pleasure at having been soloist at the Aeolian Hall concert a short time ago, given to the members of the overseas contingent of the Y. M. C. A., about to leave for France. Two of the soprano's own brothers and with the colors, one already "over there," the other on the way over.

LaForge—Frank LaForge will not limit his patriotic activities this year to appearances for the soldiers and sailors. In addition to giving all available dates between concert engagements to the War Camp Community service, Mr. LaForge has consented to act for the music department of that organization in arranging appearances for artists who have volunteered their services in the different cities near the camps.

Namara—Mme. Namara, at one of the recent Stadium concerts, showed her versatility and her friendliness for fellow artists. Miss Macbeth, who was singing, gave so many encores that she ran out of music. Mme. Namara immediately offered her services and going to the piano on the platform, played "Comin' Through the Rye." It was a happy selection, and the audience welcomed both her playing and Miss Macbeth's singing.

Balfour—Recently something went wrong on one of the trains coming from Camp Upton, and for two hours the train was pitch dark. As the train rode on in the darkness a voice was heard singing the strains of "How Can I Leave Thee." Eagerly other songs were demanded and the singer obliged the grateful passengers with other familiar airs. When the train came into the Jamaica station it was discovered that the singer was Constance Balfour, the American soprano.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

"Speak roughly to your music teacher,
And carve him if he sneezes;
He only does it to annoy
Because he knows it teases."

THIS kindly advice is offered not by the Duchess, but by the parents of playful little fellows who are endeavoring to make school life entertaining down in certain parts of Alabama. John Proctor Mills of Montgomery, Ala., is our authority and to substantiate his assertions concerning the cultural status of the city, Mr. Mills sends a copy of the Montgomery Advertiser. This newspaper publishes a letter which speaks of "the severe trials and handicaps and insults which school teachers encounter" in Alabama. The parents interfere with the school teacher if the teacher attempts to place their children under discipline, complains the letter.

"I know a family with grown children now that 'quit' every teacher sent to the school," declares the writer, "and even now, with compulsory education, educated parents got angry because the teacher required their children to 'learn' their lessons, and talked against the teacher and dawdled them along—without study, until the eighty days of the law expired—and 'quit' them from the school."

And listen further, music teachers: "In remote countryside parents deliberately buy pocket-knives, known as Barlows, and give them to their children with the murderous intent, and advice: 'Don't you take nothin' off them.' And so the pupil comes to the schoolhouse armed with 'concealed weapons'—as against the State law, to use in a child's fitful anger."

Picture a public school music graduate of the Peabody, the New England or the Cincinnati College of Music facing one of these Alabama cutlery exhibitions!

Really, the matter has gone too far, as Mr. Mills says. Man power and good school music teachers are too valuable nowadays to waste on Barlows, and besides, we begin to suspect that the rising generation of this territory is not quite ready for the higher art form.

Peanuts, Inflammation; also Concerning Paul Althouse

The reference to Suppé's summer resort piece de résistance as "The Poets and Peanuts Overture," which appeared recently in the society column of the Montgomery (Ala.) Sunday Advertiser, is a worthy companion piece for the following item appearing in the East Orange (N. J.) Record:

Pietro Capodiferro, cornet soloist of the Metropolitan Opera House Orchestra, played "Inflammation" from "Stabat Mater."

And for this sentence from the Joplin (Mo.) Globe:

Among the stars engaged for the course is Paul Althouse, leading contralto of the Metropolitan Opera House.

We Ask,—Why?

Why do so many writers on musical subjects use this punctuation symbol:

(,—)

The One, "Bed in Summer" Sounds Rather Enticing

An unidentified friend contributes the following:

Dear Cantus: We have all heard the distinction between men, women and tenors, but a Chicago publishing house (Home Life) gives us a new one in the following lines taken from its prospectus of new pieces:

"The Call of Uncle Sam." March. Very easy; boys, girls and beginners can play it even."

"Bed in Summer." Story tells how a boy hates to go to bed in summer, very comical, beautiful title.

"A Barn Dance." Schottische. This piece is easy, but very good practice for any girl.

"Evening Shadows." Beautiful waltz reverie. Any beginner can play it. It is so pretty that big players love to play it.

"We All Grow Old in Time." Very well known song, containing a good moral.

Speaking of Nerve

Our compliments to the press agent who sends us a "joke" about his artist with the instructions underneath the "joke": "Please use photograph with this article."

The Knickerbocker Press of Albany, N. Y., records a concert with the names of these unfamiliar composers:

Dvorack, von Cluck (we begin to suspect the poultry editor), Drola and Leoncocallo.

Dear Cantus:

You know that line in "A Long, Long Trail" which tells about being "weary only listening for your song"? Well, the other night I heard a tenor say to instead of *for*. But nobody laughed. We all agreed with him. I think the incident is worth recording as the first time a tenor appreciated himself.

PHILIP GORDON.

Newark, N. J., Aug. 20, 1918.

Referred to Our Voca! Specialists

Dear Cantus Firmus:

In these tropical days you will no doubt welcome a small contrib for your colyum, and a recent experience in my studio will perhaps strike the rest of your readers as amusingly as it did me. I was reviewing with a young student some of the fundamentals of tone production, to discover whether she had understood what I had previously presented, and so asked her what cavities were referred to as "resonance cavities."

The young lady may not be a deep thinker, or may be engaged to a dentist, or it may have been only the hot weather, but you may imagine how staggered I was when she smiled brightly and replied:

"The cavities of the teeth!"

By advice of counsel, I request you to publish this anonymously.

B--g-----, N. Y., Aug. 10, 1918.

SOLDIERS CLIMB TREES TO SEE AMERICAN ARTISTS

Grace Kerns and Mary Seiler in Concerts in France Near Front—
Men Sing Constantly

Grace Kerns, soprano, and Mary Seiler have been touring France for three months past. The following spirited account of their work, taken from a letter of Miss Seiler's to a friend at home, may be of interest to our readers:

"Somewhere in France,

"June 21, 1918.

"Although I have only been in France a month, it seems a hundred years in richness of experience! We had a smooth and uneventful voyage, with no submarines in sight. On board were many Y. M. C. A. secretaries, Red Cross nurses, hospital units and a great many soldiers and officers. During the voyage Miss Kerns and I gave nine concerts out on the open deck for the soldiers. We went straight to Paris, where we stayed for a week, signing papers, going through red tape and attending Y. M. C. A. lectures. At last all was finished and we were sent out to the front, where there has been some very keen fighting, but in a section which is fairly quiet at present. Here has unfolded the most wonderful experience of my life.

"We have given two and three concerts a day and have had the opportunity of meeting the most distinguished officers in the army. To say that we have been treated royally would be putting it mildly. The general of this division is billeted in a magnificent old chateau full of ancestral paintings, rare tapestry, etc., close to the German lines. Here we dined with the general and his staff and had the honor of being the first American women to attend a war conference. The general has turned over to us his limousine and chauffeur for the period of our stay, and we drive out from our billet to the various Y. M. C. A. huts, where we give our programs. Many of our concerts have been out of doors because it is impossible to get the crowds inside. Last night we played for some 2000 men fresh from the trenches, who had not seen an American girl for over a year. They were so eager to get a look at us that they climbed trees for a vantage point!

"The demand for entertainment over here far exceeds the supply. The appeal of music seems to sink deeper than anything else. Grace Kerns, the girl who is traveling with me, is the soprano soloist at St. Bartholomew's in New York and has one of the most glorious voices I have ever heard.

"We open our program with a number of old ballads, Scotch, Irish and English—humorous and sentimental—which I accompany on the Irish harp. Harp solos follow and we end with a group of songs at the piano and usually get the men to sing with us. The soldiers sing all the time; when they are going into the trenches and when they are coming out. In fact, the wit and good humor of the American soldier is past belief. I have seen them marching in the pouring rain, soaking wet, covered with mud from head to heel, carrying

The Musical Society Editor and the Unmusical Movie Organist

Dear Cantus Firmus:

Here is another example of what happens when the society editor dabbles in music reports. Far be it from us to say that her mind is more accustomed to thinking of French coiffures than of the national anthems of our Allies, but we have our suspicions:

Immediately following the solo Mrs. — played the wedding march, "Les Marcelles."

Here is another tale:

Venturing into one of our leading "movie" houses, which prides itself on its music and musical programs, I witnessed a touching death scene, while the much advertised organist played Beethoven's Minuet in G as a funeral march!

M. M. F.

New York, Aug. 10, 1918.

Better Watch Your Cs and Ks Mein Herr

A man in California absent-mindedly or wilfully addressed a letter:

Musical Amerika.

It is clear that this man is not well informed on recent events on the Western Front, events which make it advisable that the letter-writer learn at once the correct spelling of the land he is living in.

seventy-five pounds of luggage—and singing gaily every step of the way. I expected when I got near the front to find a very tense and dramatic atmosphere. I was very much surprised at the casual, nonchalant manner in which they take the war game. They don't worry about the outcome over here. They are dead sure they are going to win and they will."

TOUR FOR AMY ELLERMAN

Irma Seydel and Calvin Coxe to Assist
Contralto in 13 Weeks' Engagement

A tour of thirteen weeks, beginning Sept. 9, has been arranged for Amy Ellerman, contralto. She will be assisted by Calvin Coxe, tenor, and Irma Seydel, violinist. This tour will include many Edison tone-tests, and regular recitals will also be given. A partial list of bookings for this month is as follows: Johnstown, Pa., Sept. 9; Roaring Springs, Pa., Sept. 10; Latrobe, Pa., Sept. 11; Irwin, Pa., Sept. 12; Uniontown, Pa., Sept. 13; Morgantown, W. Va., Sept. 16; Fairmont, W. Va., Sept. 17; Grafton, W. Va., Sept. 18; Buckhannon, W. Va., Sept. 19; Clarksburg, W. Va., Sept. 20; Marietta, Ohio, Sept. 23; Moundsville, W. Va., Sept. 24; McKeesport, Pa., Sept. 25, and Kittanning, Pa., Sept. 26.

Miss Ellerman gave two successful tone-tests in New York, Sept. 5, and was a featured soloist with Mr. Coxe at the concert given in the Allenhurst (N. J.) Club on Sunday evening, Aug. 18.

To Head W. S. S. Concerts in Southern California

Charles C. Draa, prominent Los Angeles musician, was recently appointed manager for the War Savings Concert Bureau for Southern California by the National War Savings Commission at Washington. The position gives Mr. Draa the task of organizing war savings concerts in Southern California, which will be presented, according to the national plan, in connection with all big War Savings meetings conducted throughout the nation. Mr. Draa was chosen, it is claimed, for his high qualifications as a musician and an organizer. He has served as program chairman for the Gamut Club for three years and has occupied an active place in musical life of the city. He is also program chairman for cantonment concerts, which will be given under the auspices of the California Federation of Music Clubs.

Colored Troops Need Musical Instruments

CHARLOTTE, S. C., Aug. 20.—Donations of musical instruments for the colored soldiers at Camp Greene have been asked by Secretary Cox of the War Camp Community Service. The white troopers who preceded the negroes came supplied with bands, but no provision has apparently been made for supplying the colored troopers with band instruments. The situation at Camp Greene affords excellent opportunity for the people of Charlotte to add to the comfort and happiness of the negro soldiers. Any sort of musical instrument will be acceptable.

CONTEMPORARY AMERICAN MUSICIANS

No. 32
HALLETT
GILBERTÉ

HALLETT GILBERTÉ, composer, born Winthrop, Me., March 14, 1872. His mother was an opera contralto, Lizzie Daly. Studied piano first



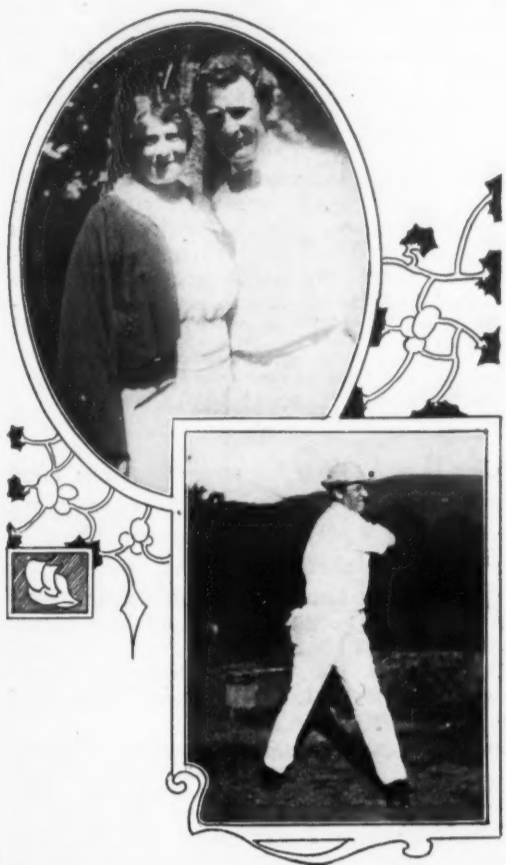
Hallett Gilberté

with his mother, then with Herman Kotzschmar in Portland, Me.; then went to Boston and studied piano under John Orth, Carl Baerman; voice with Signor Rotoli, Charles R. Adams, Caroline Gardner Clarke, Mme. Grace Van Dusen; composition with Ethelbert Nevin. Published his first songs and piano pieces in Boston. Studied piano in New York with Joseffy and voice with Mme. Luisa Cappiani. Moved to New York, 1906. Has toured country as pianist, appearing at World's Fair on "Maine Day"; was also active as concert tenor, but of recent years has devoted

his time to singing his own songs in recital and touring the country with artists who are featuring his songs with him at the piano.

Has written some 250 songs, of which sixty are published; has also written piano compositions for piano, for violin and a number of choral pieces for mixed, male and female voices. Among his best known songs are "Two Roses," "Ah, Love but a Day," "Spring Serenade," "A Mother's Cradle Song," "Youth," "Forever and a Day," "Moonlight—Starlight," "A Dusky Lullaby" and "Minuet—La Phyllis" and the "Devil's Love Song." These have been widely sung by such artists as Frances Alda, Jeanne Jomelli, Florence Macbeth, Marie Rappold, Florence Otis, Sybil Sammis-McDermid, Merle Alcock, Christine Miller, Paul Althouse, Charles Norman Granville, Louis Graveure, Orville Harrold, Ellison Van Hoose. His compositions are published by Carl Fischer, Luckhardt & Belder, G. Schirmer, C. W. Thompson & Co., Theodore Presser Co. Lives in New York City in winter, spends summers at his summer home, "Melody Manse," at Lincolnville Beach, Me.

Fore! Is the Griffiths' Summer Call



Above, Mr. and Mrs. Yeatman Griffith, the New York Vocal Teachers, in front of their cottage in the Catskills; Below, Mr. Griffith "Snapped" Finishing a Good Drive on the Links of the Mountain Golf Club, Twilight Park, Catskills

After closing a highly successful season on Aug. 1, Yeatman Griffith, the well-known teacher, and Mrs. Griffith

took a cottage at Twilight Park in the Catskill mountains, where they will remain until Sept. 16, when they reopen their New York studios.

The past year has been one of Mr. and Mrs. Griffith's busiest. Artists, teachers and students were enrolled from all parts of the globe, and many notable successes in grand opera, recital, concert and light opera were achieved by Yeatman Griffith's artists.

Next season Mrs. Griffith will devote more of her time to teaching, in addition to coaching and accompanying. Euphemia Blunt and Harry C. Thorpe will be the assistant teachers. Mrs. Thorpe will be assistant accompanist and Jacques Coini will again conduct the dramatic action classes.

Mr. Griffith is an enthusiastic player of golf and is spending hours each day on the links at the Mountain Golf Club at Twilight Park. With their little daughter, Lenore, he and his wife are greatly enjoying their mountain stay.

MUSIC AT CAMP LEWIS

Many Artists Heard in Concerts—Men Sing at Tacoma Stadium

CAMP LEWIS, WASH., Aug. 26.—Y. M. C. A. song leader John Henry Lyons, otherwise known as "Everybody Sing" Lyons, took his crack "singing squad" to the Tacoma Stadium last Friday night, where they took part in the military spectacle staged by the First Infantry, now stationed at Camp Lewis. Preceding the show Mr. Lyons led the crowd in a period of community singing.

A newly formed orchestra from the Thirty-ninth Heavy Field Artillery was having its first practice in the auditorium on Wednesday evening. They did so well that the boys thought it was a concert and very quickly the seats filled.

There has been no end of good entertainment in a musical way for the men during the past week. The "Y" huts have furnished some of the best of the season, including such artists as Myrna Jack, violinist, and her company from Seattle, including Mrs. Jack, soprano; Emily Thomas, pianist; Miss White, reader; Mrs. Ogden and party from Seattle; John Claire Monteith, baritone, and Carl Denton, pianist, both of Portland, and the Smith Sisters from San Francisco.

Professor Brown of Whitman College, Walla Walla, Wash., gave an exceptionally interesting lecture at "Y" hut last night. His subject was "The Mechanics of Music."

Omaha to Have Community Singing "For the Duration of the War"

OMAHA, NEB., Aug. 28.—The manager of the Strand and Rialto motion picture houses announces that during the duration of the war community singing will be continued. This is in response to a request by President Wilson, quoted in the columns of MUSICAL AMERICA. Also it is in preparation for the coming celebration of Pershing's birthday, the idea of which originated with the Omaha World-Herald. The singing is under the direction of Harry R. Murrison, vocal director of the Kansas State Normal School. Omaha has been tardy in its adoption of community singing, but this movement, in conjunction with the work of the War Camp Community Service, under the leadership of Juliet McCune; supervisor of music in the public schools, should prove a great stimulus. E. L. W.

CECIL ARDEN WINS MORE FAVOR IN HER ASBURY RECITAL



Cecil Arden, the Young Metropolitan Contralto, at Long Branch, N. J., Where She Has Been Spending the Summer

ASBURY PARK, N. J., Aug. 25.—The Hollywood was filled to capacity on Friday evening, Aug. 23, when Cecil Arden, contralto of the Metropolitan Opera Company, appeared in recital. The audience included many persons prominent in music and social life of the resorts along the Jersey coast, and it applauded Miss Arden's singing with enthusiasm. Her program included an aria from Haydn's "Orfeo," Storace's "The Pretty Creature," Jomelli's "La Bella Callandiran," Buzzi-Peccia's "La Morenita" and songs by Vidal, Clutsam and Saint-Saëns.

Miss Arden has been preparing both her concert and opera repertoire for the coming season during her vacation months at her cottage in Long Branch. She will be heard in concert this season in Philadelphia, Bridgeport, New Brunswick, Easton, Williamsport, Altoona, Ithaca, N. Y.; New Wilmington, Akron and many other cities. Her Western tour begins in October in Montana.

First Week's Répertoire of Society of American Singers

The first week's repertoire of the Society of American Singers at the Park Theater, beginning Sept. 23, will include "Mignon," "The Daughter of the Regiment" and "Carmen." The principals in "Mignon" will be Maggie Teyte, Yvonne de Tréville and Herbert Witherpoon; in "Daughter of the Regiment," Bianca Saroya, David Bispham and George Hamlin; in "Carmen," Marguerita Sylva, Riccardo Martin and Henri Scott.

DETROIT, MICH.—Over 2500 persons were present at the Folk Song Festival given under the auspices of the Mercy Hospital of the Detroit Armory, on Aug. 24.

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Mme. Namara, Former Light Opera Star Who Is to Sing with Chicago Company, Says Much Depends on Artist's Ability to Understand Varied Audiences — Leading the "Simple Life" as an Aid to the Voice

IF you have engaged Mme. Namara for a concert or recital, or if perchance you have purchased a ticket to an operatic performance in which she is billed to appear, you need have no fear as to whether this charming prima donna will be on time and fulfill her engagement to your complete satisfaction. But if it happens that you have a social engagement with this young artist, it is quite probable that you will wait anywhere from fifteen minutes to an hour; nevertheless, you will be well repaid when she does appear. Mme. Namara has a very distinct and wholesome respect for a business engagement, but she is a busy little body and when it comes to her social engagements, she very often finds that they overlap and, consequently, her good friends are sometimes kept on the anxious seat for fear either that they have misunderstood the engagement or that something has happened.

Mme. Namara has a very compelling and agreeable personality. It is this personality which has won for her the plaudits of many audiences in this country and in Europe. It was this personality which was a big factor in making her success in the production of "Alone



On the Left: Mme. Namara with Lisa and Anna Duncan, Pupils of Isadora Duncan; on the Right, Mme. Namara and Guy Bolton, Her Husband

at Last" some seasons ago. To be sure, Mme. Namara has a voice of very exceptional quality, but it was not this alone which gave her the success she had in recital and in opera.

Mme. Namara told a MUSICAL AMERICA representative in the most unaffected, simple and sweet manner some of her impressions of the possibilities for a young singer and of some of the difficulties she herself has encountered in the recent past.

"In the first place," said Mme. Namara, "there isn't any good reason why an artist should not go from light opera to grand opera, or from grand opera to light opera and then back again to grand opera if she wishes to do so. It is only a question of her having the ability to satisfy the almost totally different public to which she appeals in the two fields of musical endeavor. In my own case I sang first in grand opera in Europe. Later I came to this country and sang the lighter music of 'Alone at Last.' It was said that I was the youngest American artist to make a debut in grand opera when I appeared for the first time as *Marguerite* in 'Faust' at the Politeama in Genoa, Italy. I was then eighteen years old.

Singer Needs Intuition

"The difficulties an artist encounters in memorizing the music and learning the 'business' and acting of the different rôles is, naturally, routine and is something which every artist has to go through. To my mind the essential and fundamental requirement is whether an artist has the ability to satisfy vocally; of almost equal importance is whether she has the intuitive quality necessary to understand her audiences. It has been said by some that it is more difficult to 'make good' in the finer types of light opera than in grand opera and, on the other hand, there are many people who take exactly the opposite view. I have had many, if not all, of these problems to meet in my own career, and it is not an impossible situation by any means to step from one field into the other. I am looking forward very eagerly during the coming season with the Chicago Opera Association to the opportunity of again singing in grand opera the rôles which I have sung before in Europe."

Mme. Namara is very human and domestic in her ideas about her private home life. She and her husband, Guy Bolton, the distinguished playwright, have a lovely summer home at Kensington Park, Great Neck, L. I. It is one of those modern, commodious houses in which the predominant thought is of comfort. There is no ostentation in the appointments, but the furnishings are in admirable taste from the gobelin tapestries and exquisite etchings and paintings in the music room to the simple and tastefully arranged library and guest rooms on the upper floors. Mr. Bolton's artistic inclinations have had

much to do with the furnishing of this beautiful home.

A delightful hostess, Mme. Namara has entertained numbers of guests this summer and has kept practically open house. Caruso and several of the Metropolitan artists have enjoyed the hospitality of Mme. Namara and Mr. Bolton this season. Just at present Lisa and Anna Duncan, two of the beautiful pupils of Isadora Duncan, are staying at the Bolton home. There are many means of recreation at Great Neck and Mme. Namara enters into all of them with enthusiasm.

"You know," she confided to the MUSICAL AMERICA representative, "I have always had a very decided prejudice against thin girls going bathing, but this season my friends persuaded me to have a bathing suit made and try the water just once. I have changed my mind entirely; I think it doesn't matter how thin a woman is, if she has the proper bathing suit she will look well in it, and I must say that I enjoy swimming immensely. I believe salt water bathing as a mighty good thing to put an artist in physical condition for the season.

"Simple Life" a Vocal Aid

"No, I do not smoke cigarettes, neither do I drink much wine, and I confine myself almost to a vegetarian diet. I am not prudish on the question of smoking. If women wish to do so, that is their business, but I don't believe it is good for my voice. I have found that the simpler one can live, as far as food and drink are concerned, the better is it from a vocal standpoint."

Mme. Namara has been engaged for four seasons with the Chicago Opera Association. She has a lyric voice, but can do some coloratura rôles. She will be prepared in all of the Puccini operas and "Faust," "Pagliacci," "Carmen," "Secret of Suzanne" and "Falstaff." She will appear in joint recital with Mischa Elman, Sept. 22, and with Caruso, will sing at the Biltmore Morning Musicales, Dec. 6. She will also appear at the opening concert of the Mozart Club this fall. Mme. Namara also is to be the soloist with the Minneapolis Symphony

Orchestra at the opening concert in Minneapolis, Oct. 19. Her first Æolian Hall recital of the season will be on Oct. 13.

Although born in the Middle West, Mme. Namara calls Los Angeles her home town because her earlier years were spent there. She is of Spanish descent and received her first musical instruction from her mother. Mme. Namara has done a great deal for charity, having given her services many times the past season. She sang at several camps during the summer, among them Camp Dix, where she was greeted by an enthusiastic audience of 6000 enlisted men. D. L. L.

MARK TWAIN'S HOME WILL HOUSE WOUNDED ARTISTS

Clara Clemens Donates Dwelling to New League Which Will Aid Those Incapacitated

An organization called the Artists' War Service League is being founded for the benefit of artists of all professions who have been wounded or incapacitated during the war, it is announced.

Mark Twain's home in Redding, Conn., has been offered by his daughter, Mme. Clara Clemens Gabrilowitsch, for the use of artist-soldiers as a convalescent home, and President Wilson has kindly given his approval of the plan. American people throughout the United States who loved and laughed with Mark Twain will be glad to know that the home in which he spent the last years of his life is to be used for the comfort of suffering soldiers. It seems a fitting thing that Mark Twain's memory should be honored in an organization which endeavors to relieve the ills of mankind.

One of the principal aims of the League is to help artists to regain positions lost through the vicissitudes of the war, and for that purpose an office will be established in New York City. The initial membership committee is composed of such world-famed artists as Rudyard Kipling, representing literature; Enrico Caruso, representing music; Daniel C. French, representing sculpture, and John Drew, representing the drama.

Membership in the Artists' War Service League will be open not only to professional people, but to all lovers of the arts. There will also be founders and charter members.

Two new patriotic songs, "Keep the Old Flag Flying" and "There's a Cross in My Window To-night," by Cliff Davis, have been published by the Liberty Music Co. of Pittsburgh.

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MINNEAPOLIS, MINN.

The Musical Alliance and the Contemplated New Tax Law

THE appeal of the Musical Alliance urging not only its members but managers, musicians, music teachers, singers, players, in fact, all interested in the musical life of the country, to write to the Senators and Congressmen from their respective districts, protesting against the imposition of a twenty per cent tax on the tickets of admission to musical performances has elicited a widespread response from all parts of the country. As in a flash this has shown the ability of an organization like the Alliance to be the best means of coping with a situation which threatens widespread disaster to all our musical activities, with the natural reflex action upon the musical industries.

Already a number of prominent musical organizations have given notice that if the tax were to be imposed they would be forced to suspend operations during the period of the war. The logical result would be that the tax, instead of producing the anticipated return, would fall far short of the returns under the previous ten per cent rate.

Apart, therefore, from questions of public interest, apart from all discussion as to the value of music at the present time, apart from the unquestionable adverse influence of the proposed tax upon the musical industries and the earning power of musicians, there is the outstanding objection that it will not produce the revenue expected from it. A tax, therefore, which will not produce results, but will produce widespread misfortune to hundreds of thousands of people, and deprive many of their living, has not a leg to stand upon.

As has been urged again and again, the unfortunate attitude of legislators and politicians in all matters concerning our musical life results from

their lack of appreciation of what music means to us all, and also from their ridiculous assumption that music and musical instruments are pure luxuries, and that among the first manufacturing products which can be discriminated against as "non-essential" in enabling us to win the war are those which come from our musical instrument factories.

It seems almost inconceivable that at the very time when no public function, no military or naval pageant, no parade, none of the camp activities take place without the aid of music that men in power in Washington should be so blind to the situation that they could coolly formulate a tax which has not a single feature to recommend it. And the action of these legislators in the matter is all the more to be condemned for at this very time there is no body of men and women, no profession, which is giving more liberally of its time, its energy, its service to help win the war than the men and women engaged in making music for the people and in turning out musical instruments.

When hearings on the new tax law are in order representatives of the Alliance will be in Washington to present the objections to the bill on the part of the Alliance, which to-day has a membership representing a quarter of a million of persons actively engaged in the musical world.

John C. Freund

President of the Musical Alliance of the U. S.

Why Ernest T. Carter Has Joined the Alliance and Wishes It Success

While I have always been in sympathy with the general purpose of the Musical Alliance of the United States, I did not join it at the outset because I feared that the launching of such a great new enterprise might prove to many a distraction from the supreme issue of the hour, the winning of the war. I also felt that certain of the specific aims of the Alliance should not be pressed on our governmental representatives now, while they are properly concentrating their attention and efforts on measures directly connected with the war.

The proposed twenty per cent tax on concert tickets would seem, however, to indicate the need of just such a national association, to protect musical interests and to demand from our legislators the recognition and protection to which music and musicians, as a national asset, are entitled in time of war no less than in time of peace.

To a greater extent than ever before the Government has recognized the value of music in creating and maintaining the morale of our troops. Compulsory singing, under army song leaders appointed by the Government, has been made a regular part of the soldier's training, and much has also been done by the Government (with the co-operation of leading musicians) toward raising the standard of army band music. Through various organizations the Government has gladly accepted the voluntary services of thousands of musicians, not only for

the entertainment of our soldiers, but for raising money on Liberty Bonds and War Savings Stamps.

Musicians, as a class, are proverbially poor and improvident, and since music is still regarded as more or less of a luxury in this country, many of them have been hard hit financially by war conditions. While they have given loyally and freely of their enforced leisure or their exceptional ability to raise money, as the case may be, they are not, in opposing the twenty per cent tax, asking for any special consideration; they are merely asking that the Government which they have so generously supported shall not tax them into starvation or bankruptcy—surely a poor return for patriotic service of recognized value.

In view of the above, I am glad to recognize Mr. Freund's wisdom in conceiving and launching the Musical Alliance of the United States by applying for membership earlier than was my first intention and enclose \$1 for my first annual dues.

With best wishes for the continued growth and success of the Alliance, I remain,
ERNEST T. CARTER.
Camp Merritt, Tenafly, N. J., Aug. 25, 1918.

It Is a Great Movement

I am sending on a check for membership to the Alliance. I meant to do so months ago, for I am sure it is a great movement.

ELIZABETH VAN FLEET VOSSELLER.
Flemington, N. J., July 26, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.
501 Fifth Avenue, New York.

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U. S.
Depository: Bankers Trust Company

Good Wishes for the Success of the Alliance

Enclosed please find \$1 for membership in the Musical Alliance. I have read MUSICAL AMERICA with great enthusiasm for the past twelve years, and am always interested in all Mr. Freund has done and is doing. I am a graduate of Dr. Dann's school at Cornell and was present at Bailey Hall the night Mr. Freund made his excellent address to the students.

I am hoping that the protest against the twenty per cent tax on concert tickets will be successful.

With many good wishes for the success of the Musical Alliance,
LUCY T. WOOD,
Teacher of Music in the Pittsburgh Public Schools.
Pittsburgh, Pa., Aug. 10, 1918.

Frederic Ayres of Colorado Springs a Member

Will you kindly enter my application for membership in the Musical Alliance of the United States and greatly oblige. I enclose herewith check for \$1 in payment of annual dues.

FREDERIC AYRES.
Colorado Springs, Col., July 26, 1918.

Another Member from Allentown, Pa.

Enclosed please find \$1 for membership in the Musical Alliance.

HERBERT GERNERT.
Allentown, Pa., July 8, 1918.

Veteran Music Critic of New York "Evening World" a Member

Enclosed please find \$1 for membership in the Musical Alliance.

SYLVESTER RAWLING.
New York, N. Y., July 8, 1918.

Edith S. Kingman of Boston Joins

Enclosed please find \$1 for membership in the Musical Alliance.

EDITH S. KINGMAN.
Boston, Mass., July 8, 1918.

Glad to Do Anything to Help

It is a privilege to enroll with your splendid Musical Alliance movement.

We will be glad to do anything to help boost, knowing that our returns will measure big.

JEAN C. MILLEISEN.
Altoona, Pa., July 1, 1918.

A Small Sum for So Great a Work

I enclose \$1 for membership dues—certainly a very small sum for so great a work.

CLARA A. KORN.
New York, July 1, 1918.

Gertrude Cleophas of Minneapolis a Member

Enclosed please find \$1 for membership in the Musical Alliance.

GERTRUDE CLEOPHAS.
Minneapolis, Minn., July 1, 1918.

Thoroughly in Sympathy with This Worthy Society

Enclosed please find my check for \$1 in payment of membership in the Musical Alliance. Needless to mention that I am thoroughly in sympathy with the aims and purposes of this worthy society.

JULIUS ALBERT JAHN.
Dallas, Tex., Aug. 16, 1918.

So Splendid an Organization

I enclose money order of \$1 for membership in the Musical Alliance of the United States, wishing so splendid an organization complete success.

ANTONIO UBALDINI.
New York, N. Y., Aug. 16, 1918.

From Mankato, Minn.

I enclose check for \$1 for membership in the Alliance, which I have intended sending long before this.

MINNIE C. HUBBARD.
Mankato, Minn., Aug. 9, 1918.

With Every Wish for the Success of the Alliance

Enclosed please find my check for membership dues for one year. Having been greatly interested in this movement since its inauguration, I feel somewhat of a slacker for not sending in my dollar before this.

With every wish for the success of the Alliance.
ERNEST H. SHEPPARD.
Okmulgee, Okla., Aug. 3, 1918.

A Wonderful Organization!

Enclosed find \$1 for membership in your great propaganda, "the Alliance." May success continue in increased abundance for this wonderful organization.

DANA A. MCINTYRE.
Columbus, Ga., Aug. 3, 1918.

Henrietta Jodar of Plymouth (Wis.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

HENRIETTA JODAR.
Plymouth, Wis., Aug. 8, 1918.

John N. Anderberg of Youngstown (Ohio) a Member

Enclosed please find check for \$1, for which send me a membership certificate to the Musical Alliance of the United States, Inc.

JOHN N. ANDERBERG.
Youngstown, Ohio, Aug. 7, 1918.

Two More Members from Scranton, Pa.

Enclosed you will find \$2 and applications for two new members, Mrs. J. A. Price and Felix Frater, Scranton, Pa.

TERESE C. LOFTUS.
Scranton, Pa., Aug. 2, 1918.

H. Baker of Chicago Joins

Enclosed find money order for \$1 for membership in Musical Alliance.

H. BAKER.
Chicago, Ill., Aug. 7, 1918.

ADELAIDE FISCHER TO VISIT SOUTH ON COMING TOUR



Adelaide Fischer, Soprano, and Her Husband, G. H. Federlein. Both Are Enthusiastic Tennis Players

Adelaide Fischer, the soprano, with her husband, has been spending July and August in Canaan, N. H. While Miss Fischer has been playing tennis, fishing and swimming, she has nevertheless found time to arrange a number of interesting programs for next season's recitals. She will open her season in November next with several appearances in the South.

LEMAN PROGRAM INTERESTS

Atlantic City Orchestra, Assisted by Soloists, Continues Concerts

ATLANTIC CITY, N. J., Aug. 25.—The program offered by the Leman Symphony Orchestra in the Music Hall on the Steel Pier proved another treat for the vast audience. J. W. F. Leman, conductor, led the orchestra in Thomas's "Mignon" Overture, a Mendelssohn Symphony and Intermezzo from "Jewels of the Madonna."

Mme. Van Der Veer, contralto, was heard to advantage in Bemberg's "Jeanne d'Arc." Reed Miller showed excellent voice in an aria from "Salvator Rosa." Marie Bailey, pianist, was heard in a Grieg Concerto.

At the afternoon concerts in the Arcade the Leman Symphony Orchestra was assisted by H. Schlegel, flautist;

George Wardle, horn player; M. Bottosini, oboist; C. Kreamer, violinist; Paul Leman, cornetist, and Jacob Hoffman on the xylophone. Jere Shaw, tenor, who leads the community "sings," and Kathrine Grey were heard in several numbers. J. V. B.

LOYALTY TEST FOR MINNEAPOLIS PLAYERS

Symphony Association Requires
Definite Pledges—Changes
in Personnel

MINNEAPOLIS, MINN., Aug. 25.—A thorough test of loyalty is included in the requirements for entry upon the roster of members of the Minneapolis Symphony Orchestra, according to the announcement of the management of this organization. The same test is applied to the Orchestral Association. Each member of the orchestra is required to sign the following pledge:

"I, the undersigned, member of the Minneapolis Symphony Orchestra, do hereby pledge unswerving loyalty to the United States of America and do solemnly promise to support the United States in the war against Germany and do everything in my power to aid the Government in conducting the war to a complete victory. I pledge myself to observe all Government rules and regulations of every nature, and, to the extent of my financial ability, to support the Government loans, as well as the Government agencies of relief and mercy, particularly the Red Cross, the Y. M. C. A., Y. W. C. A. and Knights of Columbus. I agree that this pledge shall be attached to, and become a part of, the contract existing between the Orchestral Association of Minneapolis and myself and that failure on my part to carry out in good faith, and to the satisfaction of the Orchestral Association, the obligations here assumed, shall constitute a violation of said contract."

Two important changes have been made in the personnel of the orchestra. Guy Woodard, American violinist, replaces Richard Czerwony as concertmaster, and Herman Bayer-Hans, of Swiss origin, becomes solo cellist in the place of Cornelius Van Vliet. Emil Oberhoffer, founder of the orchestra, and continuous conductor, will continue in that capacity. The soloists engaged include no Germans. The season opens Oct. 24. F. L. C. B.

12 Pounds of Flour Is Chaliapin's Fee at Moscow Opera

With twelve pounds of flour for each appearance in lieu of money, the famous Russian basso, Chaliapin, has been engaged by the Moscow Grand Opera, according to announcement made in the German newspapers.

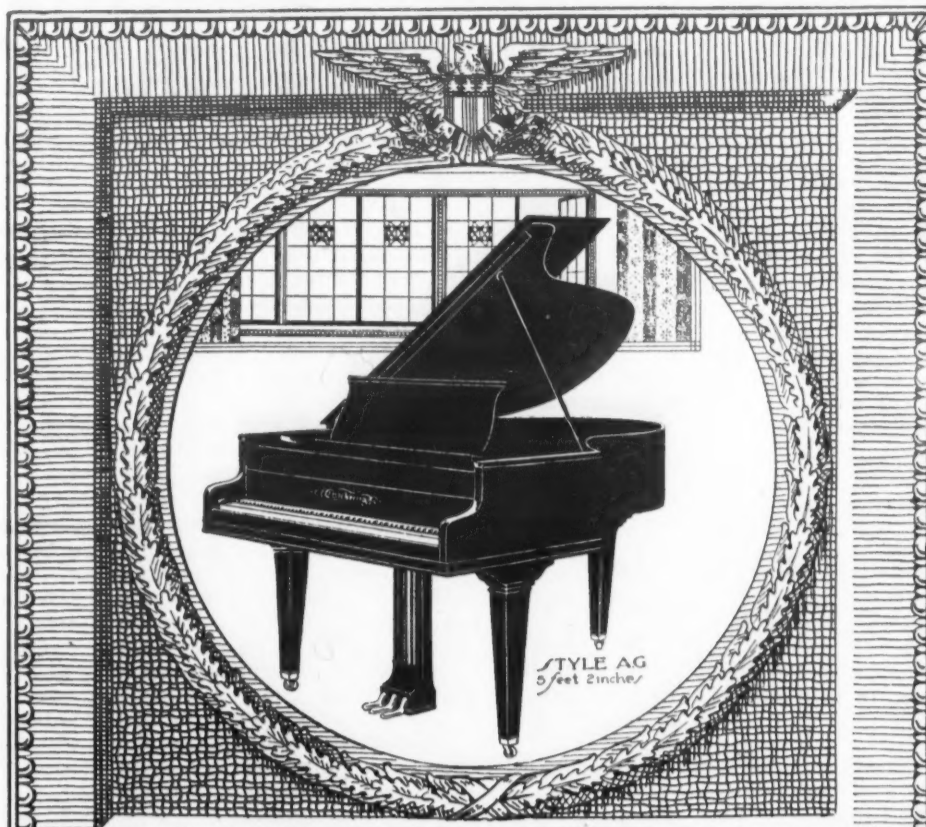
The agreement calls for this "salary" for every time that Chaliapin sings.

Louisville Enjoys Its Initial Community "Sing"

LOUISVILLE, KY., Aug. 28.—At a recent Street Fair and Carnival, given at Crescent Hill for the Red Cross, Louisville had its first community singing and was so pleased with it that other "sings" have been asked for in the near future. The singing was under the direction of E. Rowland Dawson, song leader of Camp Zachary Taylor, and its arrangement was successfully carried out by Mrs. Julia Bachus Horn, director of the Crescent Hill Musical Club. H. P.

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MUSIC AT CAMP CODY

Army Programs Enriched by Presence in Camp of Colorado Pianist

CAMP CODY, DEMING, N. M., Aug. 27.—Musical life in Camp Cody has been richer through the presence here this year of G. Davis Brillhart, pianist, from the Colorado State Normal. Mr. Brillhart is a graduate of the Indianapolis Conservatory and a pupil of Allen Spencer of Chicago. During his stay in the camp he was always willing to play as his duties permitted.

Mr. Brillhart recently left with his company, 123d M. G. B., for "somewhere in the world," where he hopes to make a creditable debut with his machine gun.

Want Civic Symphony Orchestra for Atlantic City, N. J.

ATLANTIC CITY, N. J., Aug. 28.—Much

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interest has been shown by the Crescendo Club and other music-lovers of this city, as well as by some of the most influential business interests of the resort, in the organization of a civic symphony orchestra. The concert given by the Steel Pier Orchestra have achieved so much success with their Sunday evening concerts during the past season that civic support for a like organization seems desirable.

MERIDEN, CONN.—M. G. Humphreys, organist, has left for camp.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Joins in Protest Against Our National Anthem

To the Editor of MUSICAL AMERICA:

May I be permitted through the medium of your valuable columns to voice my feelings in regard to a matter that has been on my mind for a considerable time—namely, the adoption of the "Star-Spangled Banner" as our national anthem?

A little pamphlet has just come to me issued by Kitty Cheatham, in which that able authority declares that the words and music of the "Star-Spangled Banner" opposes the Spirit of Democracy which the Declaration of Independence embodies and presents other good reasons why we are making a mistake in accepting this song as our national anthem. "A Protest," which is the title of the article in question, first appeared in the columns of MUSICAL AMERICA in the issue of March 2, 1918, and I have no doubt that those who read it will heartily agree with Miss Cheatham in

almost everything she has written on the subject.

Many columns have been written and published in prominent magazines and other periodicals in regard to the inappropriateness of the "Star-Spangled Banner" as a national anthem, but nothing so convincing as this "Protest" of Miss Cheatham's has ever appeared in print.

Duty demands that I teach the "Star-Spangled Banner" to some 10,000 children, as well as lead in the singing of it in large community choruses. Of course, I will do this as long as the public accept it as the national anthem, but somehow every time I sing the words I feel that I am giving a slap in the face to the people of the British nation, who, among all the peoples of the earth, have proved themselves to be our staunchest and truest friends.

Francis Scott Key's poem belongs exclusively to the period in which it was written and it is unfortunate that it has been accepted generally as our anthem, though never legally or officially adopted by Congress.

It was written at a time when there was naturally a strong feeling against Great Britain and this feeling has been kept alive in the hearts of the youth of our country by erroneous ideas thrust upon them through the study of history in school. Thank Heaven we are being slowly convinced of this fact, and, as one prominent educator puts it, "history after the war will be taught through facts, instead of through prejudice, as has been done these long years."

One does not like to accuse Mr. Key of writing his words in a spirit of hatred, but can you imagine him—kept under guard by the British for twenty-four hours, compelled to look upon the bombardment of his own land and feel anything else in his heart? Or can you imagine one of our soldiers in the present war confined to an enemy camp writing such words as "Germany, I Love Thee"?

Like many others, I realize that it will be a hard problem trying to replace the "Star-Spangled Banner" with any other song, not because of the words or its worth as a musical composition, but because of the associations connected with it.

England can never use any other than the time honored "God Save the King" and France will never give up its "Marseillaise," the most inspiring of all national anthems, but surely Americans need not use for their sacred national hymn the melody of an old English drinking song which the writer has heard sung on many convivial occasions to foolish and questionable words.

"Well, what are you going to do about it?" is a question that has been asked the writer on many occasions. There is one thing we can do, although it may take a long time to accomplish satisfactory results, and MUSICAL AMERICA can help by throwing open the columns to those interested in the movement.

Out of the many hundreds of American songs that are being or have been suggested to take the place of the "Star-Spangled Banner," surely one can be found that will express in its words all that this country stands for; not a song of boast or a song of hate, but a song sublime, grand, yet simple, set to music rousing and inspiring, that old and young can sing without strain and that will not require a bass voice to begin it and a soprano to finish.

Although Congress has repeatedly rejected proposals of this kind, there never was a more appropriate time than the present to approach that body. When General Pershing called for more musicians for the army bands in France in order that our bands might be brought near the standard of the French and British bands a committee was immediately appointed to investigate, with the result that all U. S. Army bands will be doubled in number of players. Let Congress appoint a similar committee and stand by its members in the selection of a song suitable for the national anthem of this great country, and I venture to say that they will win the approval not only of the musical citizens of the United States, but of the whole

English-speaking race, more especially of those who are steadily fighting shoulder to shoulder and blade by blade for that democracy that ought to be the theme of the national anthem of such a country as ours.

Thanking you for your valuable space and hoping that some more able pen than mine will take up the subject and support Miss Cheatham in her efforts to have wrongs righted, I am,

R. R. ROBERTSON.

Springfield, Mo., Aug. 27, 1918.

In Defense of "The Star-Spangled Banner"

To the Editor of MUSICAL AMERICA:

The "Star-Spangled Banner" triumphs over German propaganda!

There has been no Hun propaganda more subtly pernicious than that insidiously loosed through the mazes of our life, with the aim of killing our respect and love for our glorious national anthem, "The Star-Spangled Banner."

The enemy was cunning enough to attack us through our characteristic national weakness, and thus make many innocent Americans the agents for forwarding the disintegrating propaganda. Our characteristic weakness? Yes, beloved comrades, the fatal tendency in our character toward supercilious, hyper-critical fault-finding, which has been especially rampant in times of ease among those of us who would fain be considered cultured. God grant that the trials of this terrible war may arouse in us a nobler spirit and awaken in us the attributes which shall make us to fulfill the heroic and holy task which we have undertaken.

The conspiracy whispered that the song of our hopes and aspirations was an inferior production; that the words, outcome of a night of agonizing dread and keen suffering for two American patriots, smacked of frivolity; that the music, wretchedly written, was made of arpeggios on the common chord. Well, why object to the very factor which gives the warlike hymn its martial character? All the bugle calls in our army are made on the arpeggio of the common chord.

They said that the great range of the music made it impossible for voices. The range is exactly that of "Die Wacht am Rhein." We have heard no objections to the range of that tune, nor to the fact that its opening phrase is built on the arpeggio of the common chord. Any tune in the world can be made unsingable by pitching it in an impossible key. We are now singing our anthem triumphantly all over our broad land in "Liberty Sings," including the voices of little children, of youth and old age. None are excluded from this joyful inspiration except pro-Germans and pacifists.

But it is pre-eminently the song of the American baritone and finds its most glorious utterance from the throats of virile, resolute American manhood—a manhood invincibly aggressive in the heroism of our army and navy. There was once a shot fired at Lexington which was heard around the world.

The time has now come when America's heroic men shall sing a refrain which shall reverberate around the earth in a trumpet tone which shall crumble the thrones of tyranny to atoms. Sing it in A Natural. That key gives it the brightness and strength of steel and reveals the bayonet edge which is inher-

ent in the character of the heroic song. Sing in A, and on to victory.

DAL. YEHN.

Northampton Co., Pa., Aug. 28, 1918.

Another Supporter of the "Singable Key" for National Anthem

To the Editor of MUSICAL AMERICA:

It is a very fine thing that someone has come forward with a suggestion that will aid choral directors in the unanimous singing of our truly great National Anthem. Mr. O'Hara has brought out clearly that the last measures are by far the most important ones in the anthem, the very high notes in every case being in the part expressing intense patriotic exaltation—the part that should be sung heartily—with vim and enthusiasm. A singable key is especially important in the schools. In fact, in the present key (B flat) the anthem is impractical, in chorus, for almost every voice but high soprano.

My grand opera choral club and community choral club will both sing the anthem in A flat; and I am suggesting the new key to many other directors.

Sousa says "of course," in endorsing A flat, and surely he will find a way for the band instruments to play it—in some other key than B flat—and settle that difficulty.

John McCormack, splendid patriot that he is, last year silenced many dissenters as to the anthem itself by his eloquent belief in it; and now we have a helpful suggestion that it seems we should not miss using. Let us hope the use of the anthem in A flat will be unanimously accepted.

ELEANOR M. DAVIS.

HANNIBAL, Mo., Aug. 22, 1918.

ELEANOR SPENCER'S SUMMER

Gifted Pianist Heard at Lake Placid in Several Red Cross Concerts

After completing a busy summer's work at Lake Placid, in the Adirondacks, Eleanor Spencer, the gifted American pianist, left last week for Pittsfield, Mass., where she has been invited by Mrs. Coolidge to attend the chamber music festival on Sept. 16, 17 and 18.

Miss Spencer appeared in two large concerts at Lake Placid, on Aug. 18 for the Lake Placid Branch of the Red Cross with Billie Burke, Florence Mulford, George Hamlin and Victor Herbert, where she played a group of Arensky, Cyril Scott and Chopin pieces artistically, and on Aug. 25 in a program for the American Friends of Musicians in France. In this concert Miss Spencer presented compositions by Chopin, Rhen-Baton and Schubert-Liszt, appearing with Merle and Bechtel Alcock, Victor Herbert, George Hamlin, Theodore Spiering and Mlle. Yvonne Garrick of the French Theater. A feature of both of these programs was Mr. Hamlin's singing of "I'm Not Myself at All" and "The Low-Backed Car," two Samuel Lover songs, for which the piano accompaniments were played by "the grandson of Samuel Lover," Victor Herbert.

Miss Spencer will spend the month of September at Pittsfield, returning the first of October to New York to commence her concert season and resume her teaching.

Arthur Shepherd Lands in France

BOSTON, Aug. 31.—Arthur Shepherd, former conductor of the Cecilia Chorus, and now bandmaster of the 303d Field Artillery, has notified his friends of his safe arrival in France. One of the numbers which has pleased the men particularly is a military march, "So Long, Good Luck," composed and dedicated "To the 303d Field Artillery Regiment and Its Leader," by Carl Engel. C. R.



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HONOLULU TO HEAR MAY MUKLE IN SERIES OF TEN CONCERTS



Photo by Genthe

May Mukle, Noted 'Cellist, Who Is to Visit Hawaii This Season

"I suppose it is because I have Gipsy blood in my veins, but I cannot resist

taking a wonderful chance that has just been offered to me to play ten concerts in Honolulu this autumn," said May Mukle with a laugh when asked about her plans for next season.

"Ever since my school days that name has seemed to me full of romance and beauty and, although I have played in Australia, Africa, America and Europe, this will be my first visit to the Hawaiian Islands, so you see my dream has really come true. I must admit, though, that I thought it over very seriously before accepting, as I was looking forward to a splendid season in New York, but the offer was made so tempting, both financially and otherwise, that I just had to say 'yes.' After all, who would not rather spend Christmas under a palm tree by the sea in one of the most beautiful spots in the world than risk a possible coal shortage in New York! The ten concerts are to be a series for both chamber and solo music. They are supported by the most prominent people in Honolulu, who are determined that this city shall not be behind any other in America as far as really good music is concerned.

"Max Selinsky, the Russian violinist, is to lead in the ensemble numbers, and the society has also been lucky enough to secure Rebecca Clarke, the violist. Miss Clarke and I are old friends and have played a great deal together, so the engagement will be doubly pleasant for both of us. In the spring I shall return East again, making on the way an extensive tour of the Coast, which is being booked for me by my Western manager, Jessica Colbert."

Florence Macbeth, Zealous Worker In the Cause of Americanism

JUST six years ago this past July Florence Macbeth made her bow to the musical world as soloist with the Lamoureux Orchestra at The Hague, Holland. At the time she had studied less than four years, always with her American teacher, in America and abroad. Her successful debut led to appearances with nearly every great orchestra in England and on the Continent, and had the war not prevented, she would have made a brilliant career abroad.

Returning to America Florence Macbeth has made for herself an enviable

place in the operatic and concert field of this country. She is again a prima donna of the Chicago Opera Association and after the season she will make her second concert tour to the Pacific Coast, returning by way of New Mexico and Arkansas for re-engagements, due to her success in that territory last season.

As she is unable to respond to the call for musicians "over there," Miss Macbeth is doubly zealous in helping "over here." She never refuses a call for the camps, drives, etc., and of her work for our Allies, the *English Speaking World* said: "No other woman in New York or New Jersey has done so much to help."

Bessie Talbot Salmon Gives Charming French Program in Cohasset, Mass.

BOSTON, Aug. 31.—Bessie Talbot Salmon gave two concerts for the American Fund for French Wounded last week at Cohasset, offering a program of old French songs in the costumes of the different periods. Miss Salmon not only gave a charming and artistic performance, but she reminded us anew of the rich inheritance we have in this old French civilization, which found expression in these inimitable melodies, and which we now feel honored in helping to preserve.

Miss Salmon began with the songs of the Middle Ages, made doubly effective by her costume of old blue, rose and gold, the design for which was adapted from some twelfth century stained glass. Then the simpler peasant dress of a fifteenth century Breton maid put the audience at once in the mood to understand the "Songs of the Provinces," among them the "Cycle du Vin" and

"Disons le Chapelet," a mystic Gregorian melody. To end the program came a group of "Bergerettes." C. R.

Ysaye and Fitziu to Give Joint Recital in New York

One of the few opportunities to hear Ysaye in his former rôle of violinist, now that the celebrated Belgian musician is conductor of the Cincinnati Symphony Orchestra, will be when he gives a joint-recital on Sunday afternoon, Sept. 8, with Anna Fitziu, soprano of the Chicago Opera Association, at the New York Hippodrome. On this occasion Mr. Ysaye will play Vieuxtemps's "Fantasie Appassionata," Viotti's Concerto No. 22 with his own cadenzas and will also play the "Kreutzer" Sonata of Beethoven with Robert Gillard, pianist, as well as compositions by Saint-Saëns and Wieniawski. Miss Fitziu will sing an aria from "Aida" and songs by the late Edward Horsman, MacFadyen and Voorhis.

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"He was a profound and clairvoyant humanist," says Mr. Gilman, "a wise and tender student of our mortal ways. His intuition of the heart was exquisite. He spoke nobly, largely, and with emotion of 'first and last things.' On its highest levels, his 'Pelléas' is among the universal things of art; the musical synonyms which he has found for its pity and sorrow, for its exhibition of the blind struggles of the predestined against their bars, are inevitable and overwhelming. This is a tragedy that

stands with 'Tristan,' with 'Lear,' with all those anguished and compassionate chronicles in which tortured souls become immortal symbols. He has known how to find music for the sublime reflection of *Arkel*, 'If I were God, I should pity the hearts of men.'"

Marcella Craft Sings on Magnate's New York Estate

Marcella Craft, the noted American soprano, received a request last week from Frank Vanderlip of the National City Bank, to sing at the charming playhouse which he has built on his estate at Scarborough-on-Hudson, N. Y. Miss Craft sang there on Friday evening, Aug. 30, on which occasion Mr. Vanderlip entertained at dinner Dr. Baltazar Brum, Foreign Minister from Uruguay. The program included Seneca Pierce's "The Little Town (Belgium, 1914)," Fay Foster's "The Americans Come!" and arias from Puccini's "Bohème" and "Manon Lescaut," as well as American songs by Seiler and Schminke.

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FOUR CONCEITS. By Eugène Goossens, Op. 20. (London: J. & W. Chester.)

Following close on his "Kaleidoscope," reviewed in these columns recently, Mr. Goossens offers us another set of piano pieces, which he calls "Four Conceits." These are, in a measure, more pretentious than the dozen sketches that comprise his album "Kaleidoscope."

The pieces are "The Gargoyle," "Dance Memories," "A Walking Tune" and "The Marionette Show," all four of them remarkable in point of unique and fanciful musical thought. Mr. Goossens never disappoints us; he is never dull. And even when, in "Dance Memories," he has his right hand play in A Major and his left hand in E Flat Major, we know that he is sincerely unbeautiful. To be frank, we can only consider it a *valse* sketch of a very unpleasant dance that the composer may have had or perhaps dreamed of. It is clever, to a degree, but we fear that its point is hardly made in a way that will enable an audience to comprehend its intentional dis-

cords. Only on rare occasions do we use that word "discords," for in ultra-modern music we are prepared for anything. But this piece is full of them—and no one knows it better than Mr. Goossens!

Tremendously skilful is the scheme of "The Gargoyle," with which concert pianists can make a great effect. The ending, with its *quasi organo* chords and its "Rosenkavalier" touch (we are aware that the harmonies are not those of Strauss's silver-rose motive, but the effect is kindred over the tonic chord) is magical. There is more meat in "A Walking Tune" than in any of the four "Conceits." It is not a walking tune à la Percy Grainger; on the contrary, it is à la Goossens to the life. Here is chordal structure, rich harmonic imagination, plenty of freedom and with it all a clear and solid design. It deserves study and many performances. The last piece, "The Marionette Show," is a study for the piano, a typical piece that virtuosos will enjoy knowing.

Mr. Goossens is writing piano music

these days, we note. He is very happy in writing for that instrument, we would add, remarkably so, when we realize that his principal instrument is the violin, though we feel that now, when he is doing so much conducting, he is probably not giving time to performing on any instrument. The "Four Conceits" are difficult to play and are not for amateurs by any means. They are dedicated to William Murdoch.

"CHINOISERIE." By Dagmar de Corval Rybner. (Boston: Oliver Ditson Co.)

One of Miss Rybner's most attractive songs is this "Chinoiserie" to a Gautier poem, with a very good English version made by the Boston composer, Charles Fonteyn Manney. There is no authentic Chinese folk music here, but Miss Rybner has created the atmosphere that we associate with that country, has employed fourths and plentifully and designed her song with taste and fine judgment. It is dedicated to the great French tenor, Lucien Muratore. High and medium keys are issued.

"IN FLANDERS FIELDS." By M. Jennette Loudon. (Cincinnati: Willis Music Co.)

This is not a song. Instead Miss Loudon has written a musical setting to be played on the piano, while Lieut.-Col. John McRae's now famous poem is recited. The music which she has written seems to us very inadequate; it does not enhance the effect of a reading of

the poem, nor can it be compared with a number of settings of this poem as a song that have appeared this year. Further, it is amateurishly written—and we take leave to inform the composer that the last page of it is not in C Minor (nor in E Flat Major)! Just why she changes the signature to three flats we are certain no one knows.

NEGRO FOLK-SONGS. Book II. Recorded by Natalie Curtis Burlin. (New York: G. Schirmer.)

Like the first book of these songs, commented upon in this journal several months ago, Mrs. Burlin has in her second set recorded four old folk-songs that are memorable in many ways. They are set for male quartet unaccompanied and are pure and unadulterated, the recordings having been made from the singing of four Virginia Negroes, Ira Godwin, Joseph Barnes, William Cooper and Timothy Carper. The songs are "Tis Me, O Lord," "Listen to de Lambs," "O Ev'ry Time I Feel de Spirit" and the captivating "God's a-Gwine ter Move All de Troubles Away," which last song H. T. Burleigh sang so inimitably at the final concert last season with the male section of Kurt Schindler's Schola Cantorum at Carnegie Hall, New York.

The songs as recorded and transcribed here Mrs. Burlin has dedicated to the memory of Robert Curtis Ogden, to George Foster Peabody, David Mannes and Percy Grainger.

"A QUESTION," "The Wild Duck," "Call Me Thine," "A Masque," "The Watcher," "When the Last Sea Is Sailed," "Rest." By Cecil Forsyth. (New York: J. Fischer & Bro.)

This set of seven songs by the distinguished English composer, Cecil Forsyth, now in America, is of decided worth and will repay artists giving them serious consideration. They are recital songs and of a variety that is not published in quantity anywhere in the world to-day. Most of them are for medium voice, "Rest" being suitable both for a high or medium voice, "Prayer" for a bass voice. "A Question" is worthy of Hugo Wolf—and higher praise we do not know. Here Mr. Forsyth has in two pages written with profundity and with conviction. He understands Fiona Macleod, whose poem he has set.

Rather operatic, or better, in the music-drama manner, is "The Wild Duck," a John Masefield setting. There are gorgeous things in this song. "A Masque" would seem to be a baritone song of high worth, one that will have within a twelvemonth been sung by many of our best singers. The poem, by H. J. Maclean, is excellent and the words of the three characters who speak in the poem—a soldier, a priest and a clown—are characterized in fitting musical terms. The song is dedicated to Hart-ridge Whipp, who is singing it this season in his recitals. Mr. Forsyth has a distinct appreciation of fine verse and in "The Watcher" he has set an extraordinary James Stephens poem stunningly. In it we find the strong mystic Celtic note that we know in Synge and his school. To translate this into music is no easy task, and Mr. Forsyth's wholly successful accomplishing of it redounds greatly to his credit.

The one light song of the group is "Call Me Thine," in which the ingratiating Coleridge poem has been wedded to lovely music. Nothing more attractive has been published in a long time in this kind of song, and it should have many exponents among concert singers.

The music to "When the Last Sea Is Sailed," again a Masefield poem, is impressive and noble. It is dedicated to Robert Maitland. There is a bit of obviousness in "Rest" that makes us class it a little below the other six songs; yet this very quality will in all likelihood make it admired of singers, so many of whom dote on the obvious. Mr. Forsyth covers up this quality rather nicely by his harmonization and many will, therefore, not notice it; but it exists, and an examination of the music beginning with the line, "I can sleep when you are by," will reveal it. Incidentally, the melody on these words has blood relationship with the "King of Thule" song in that famous old opera, "Faust."

"Rest" is dedicated to Sophie Braslau. Cecil Forsyth is unquestionably an able composer and his songs show that he is writing some of the best examples of art-songs among contemporary British composers. He is not a great melodist, but he is an exceedingly fine harmonist, a skilled craftsman—and he has a distinct literary sense, for which we would go miles out of our way to sing his praise. For it is the lack of that that keeps so many gifted composers from writing better songs than they do.

A. W. K.

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Play for Soldiers as "One Human Being to Another," Says Maud Powell

Mistake to Think That New Army Is Not Musical, Mme. Powell Declares—Wide Difference Between Soldier and Civilian Audiences — Great Place in Liberty Theaters for Real Art and Real Artists

"MAUD POWELL licked the prize fighter," read the wire, and official Washington gasped.

Not because, as might seem, a noted pugilist had been physically bested by only a woman; nor because, as musically inclined persons would hastily conclude, America's own woman violinist had, in a fit of traditional artistic temperament, made her bow and come into violent contact with Willie Ritchie's head, but because—

Well, several days before, Colonel Braden, manager of the Liberty Theater at Camp Lewis, Wash., had sent word to the powers that be in the Capitol that Maud Powell was going to give a performance in camp. A concert artist—a highbrow—in a whole, unrelieved program of just violin pieces! It was unheard of. The boys in training weren't long-haired artists. A few might be fond of "good" music. The concert would be a "frost" and an evening which might have been used for really entertaining the boys wasted. So opined the bigwigs in Washington, and so they notified the Colonel.

And when Maud Powell, filled with the enthusiasm which had prompted her to offer to the War Department Commission on Training Camp Activities a repetition of her wonderfully successful concert in Seattle, arrived in camp, Colonel Braden explained that Madame must be prepared for a very slender audience, and in spite of his courtly manner showed plainly that he thought it was all a mistake.

"But what could they have been thinking of!" exclaimed Madame Powell vehemently, when she told me this story the other day in her charming, restful studio in Gramercy Park, New York. "They forgot that when we say 'army' to-day, we mean something quite different than when we said it several years ago. They forgot that our army now is the very flower of the nation."

And the boys came. They came in flocks and droves and applauded madly for encore after encore. The box office announced that though the concert had been advertised but two days, 300 more 5-cent seats had been sold for it than for the demonstration by Willie Ritchie, the famous boxer, which had been heralded for six months in advance, and after the warmed-up Colonel's effusive congratulations to Madame Powell he hastened to wire to Washington: "Maud Powell licked the prize fighter."

This was the beginning of a tour for Maud Powell of the Liberty Theaters in sixteen cantonments. One should say Liberty Theaters and base hospitals, for Mme. Powell invariably gives a short program to the sick boys after her main



Maud Powell, Whose Recent Tour of the Training Camps Has Convinced Her That Good Music Holds Sure Appeal for the Soldier

recital. Just as years and years ago she demonstrated to an unbelieving world that a woman fiddler could take rank with the finest male artists of all time, so to-day she is a pioneer in showing that there is a place in the training camps for the highest kind of beauty. Now that she knows what it meant to tour the Liberty Circuit, would she want to do it all over again?

This was the question put first to Mme. Powell.

"No!" she exclaimed emphatically. "Not do it all over again, but keep on doing it. Each year at the first of June I am at my summer home, but now the summer is almost over and I have just finished touring the camps, and as soon as I have had a few weeks' rest I will begin again."

"It is such a mistake to think that the boys in the camps do not want to see and hear good things. So fixed had become this idea that even the men were taking it for granted that all entertainment meant a big cast, lots of clothes, comedy or dancing. Without youth or beauty," said Mme. Powell smiling mischievously, "they wondered what a 'one-woman show' could do in the Liberty Theater. I heard stage-hands repeat such remarks myself," and here she laughed outright at the recollection, "and saw these same stage-hands listening in the wings until the last encore."

It was then that she told me the story of how her camp tour began.

"There has never been such a wonderful audience in the world," she continued, "as the soldiers, because they are in such an extraordinary state of receptivity. They are all in tune. Everything they do, they do *en masse*. They have come together animated by the same noble purpose. It has lifted them out of the usual rut of life and placed them in an elevated frame of mind so that when the artist comes among them she finds them eager to drink in the beauty of what she offers."

Kind of Programs Given

"At first, many people said that my music would be too 'highbrow' for the men. What a word anyhow," she added derisively, "to apply to intelligence! It is just the same you see as with Bernhardt's acting. One does not need to understand French in order to appreciate the fineness of her performance and to realize what is going on. So, one need never have studied a note of music to respond to its appeal."

"Do you mean," I asked, "that you play the same programs to the soldiers that you would to a conventional audience—classic concertos, Bach, and so on?"

"Oh, no," she replied. "One must use most careful judgment in choosing a program for the soldiers. I do not play to them as an artist to the public, but as one human being to another. Therefore,

Famous Woman Violinist Tells How She Toured the Training Camps; How the Soldiers Received Her Programs; What They Liked and What They Wanted—Variety Essential in Programs

every one of the pieces I play must above all have human interest—an obvious appeal to some simple, fundamental emotion. Each one must be a complete mood in itself. Its instinct may be that of melody, as the Henselt 'I wish I Were a Bird,' or rhythm, as the minuets and gavottes of Mozart and Beethoven and the dances of Sarasate, which are immensely popular with the men; or that of power to create 'atmosphere,' or that of dazzling technical display, or that of humor or coquetry.

"Variety is absolutely essential. Therefore I begin my programs with something big and majestic and straightforward that comes right out and hits the listeners 'between the eyes,' as it were. A piece that expresses a quiet, rather sentimental mood may come after this, and then something very sprightly and gay. They should not be long and named intelligently to stir the imagination of the listener. A little 'story' background heightens the interest of the men."

Value of the Phonograph

"It is good policy to play familiar numbers and the phonograph has made this an easy matter. I find my programs largely made up of 'requests,' which are before the public in records. Those most often called for are the 'Meditation' from 'Thais,' Schubert's 'Ave Maria,' the Dvorak 'Humoresque,' Sarasate's 'Spanish Dance,' the Drla 'Souvenir' and Nevin's 'Mighty Lak a Rose.'"

"So you see," interrupted Mr. Turner, who you will remember is Madame's husband and manager, too, "is it wrong to think that our new army is not musical. The soldier at one camp who said he had heard Mme. Powell in his little home town in Montana not long before is just an instance of the numbers of young men in each camp who have been studying music or attending concerts before they were called to the colors."

Which brought me to my pet question: "Madame Powell," said I, point blank, "before you toured the Liberty Theaters you played to audiences in which women numerically predominated. Now tell me, is there a difference in the quality of emotional response you get from an entire male audience? I have noticed at concerts that the 'bravos' and 'bis' are shouted by the men, and that they make the noise by thumping with canes and umbrellas. Isn't the so-called 'hysterical applause' commonly attributed to women, really a man-made myth invented long ago to divert attention from their own susceptibilities?"

"Well," said Mme. Powell, slowly, after she had thought a few moments, "I have played for audiences composed entirely of girls and for those composed entirely of men. Now that I come to think of it, they are about the same in the quality of their emotional response, with per-

haps a little more demonstrativeness on the part of the boys in college, when they get together and give those heartening, ear-splitting yells.

Soldier vs. Civilian

"But between the civilian and the soldier audience there is a distinct difference. In the latter there is an expectancy, an eager desire for something fine, born, as I said before, of their outlook on the serious aspect of life and their unity of spirit. Their eyes have a different expression. I face them as I play, and everywhere I see those wonderful, wonderful eyes. And the applause! It is a spontaneous, hearty outburst that rocks the roof. And when they cheer—well," said Mme. Powell, her deep brown eyes lit with enthusiasm, "it sends thrills all up and down here," and her slender fingers made wiggly, birdlike movements up and down the back of her neck.

"Do you then consider the soldiers an ideal audience?" I asked.

"That depends again," said Mme. Powell, "on what you play. For instance, I should not consider them an ideal audience for a chamber-music recital. Once, when I stopped off to play at a camp in Canada, I was amazed to find that only a handful of soldiers came to hear me. It was one of the best recitals I have ever given, just at twilight, with only the piano score illuminated, and I marveled the more when I found the few who had come so warmly appreciative. Afterwards the officer in charge told me that a very large assembly had turned out to hear a violinist who had played in camp about a week before me. She began with the 'Kreutzer' Sonata of Beethoven, which takes forty-five minutes to play, and that effectually stopped the soldiers from coming to hear any more violinists."

"Academic players and inexperienced players should not go into the camps. But," said Mme. Powell, and I believe that of her many splendid qualities I was most impressed by her generosity in lauding others, "I do not necessarily mean by that the younger fiddlers. Some of them have wonderful dash and spontaneity and I love to listen to them. But the interest of the soldier is killed by anything which is badly done or is cold and studied. They love the kind of thing May Peterson did when she stayed over two and a half hours at a station filled with troop trains to walk up and down the cars singing little songs, and called a halt on her manager when he wished to announce that she was of the Metropolitan Opera Company. They would love an artist like Bert Williams, for he is a real artist," she added emphatically.

"So please," entreated Mme. Powell, as I was leaving, "make everybody understand that there is a big place in the Liberty Theaters for real art and artists. Make them understand that the boys in camp want good things—not elaborate, complicated, hard-to-understand performances, but the beautiful expression of a simple, human emotion."

SADIE V. PERLMAN.

Willem Willeke Organizes New Chamber Music Trio

At the Chamber Music Festival, which is to be held at Pittsfield, Mass., within a few weeks, a new trio will make its first public appearance. The organization, which is known as the Elshuco Trio, came into existence through the efforts of Willem Willeke, for twelve years cellist of the Kneisel Quartet. His associate artists are Richard Epstein, pianist, and Samuel Gardner, violinist. The Wolfsohn Musical Bureau is arranging several tours for the new ensemble organization.

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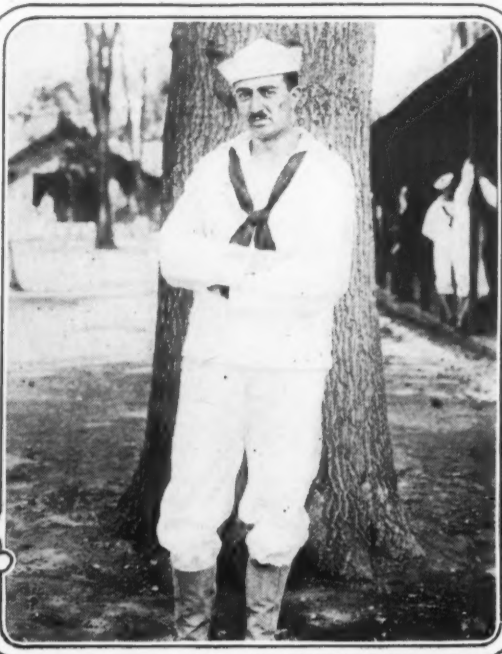
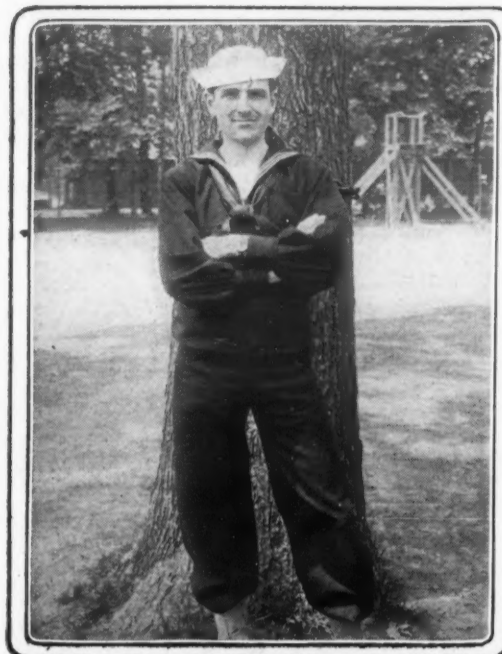
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Three New York Artists Don the Uniform of Uncle Sam's Navy



Three Musicians in the Navy: Edgar Schofield and Harold Land, Baritones, Well Known in the Concert Field, and Samuel Lifshay, First Viola of the New York Symphony Orchestra

HERE are three musicians who have given up their profession and enlisted in the navy. Harold Land, the New York baritone, is shown in the above picture, standing on a Brooklyn skyscraper, just before singing to an audience of 20,000 at the Thirteenth Regi-

ment Armory, Brooklyn.

Edgar Schofield's patriotism led him to cancel many dates for the coming season and join the big fleet for service to his country.

Samuel Lifshay is shown at the Pelham Naval Station, where he has been

since the end of June. His work as solo viola of the New York Symphony Orchestra and as a member of the New York Chamber Music Society have brought him into prominence in recent seasons as an exponent of his instrument in its little heard solo capacity.

Berlioz: a "Flawed Genius" Who Has Come Into His Own

THE tides of appreciation of the creators in the arts have their ebb and their flow, and one may not regulate these tides any more easily than one may define that of the ocean. The period's of depreciation may be recalled with wonder, but as they could not be controlled, so can they not be reproduced. Berlioz, who said to the horror of his time:

"We are tired of melody, of melodic designs, or airs, duos, trios and of all pieces in which the theme is regularly developed; satiated with consonant harmonies; simple discords, prepared and resolved; modulations which are natural and artistically regulated," has come into his own in ours.

Of him, Ernest Newman writes in the London *New Witness*:

"Berlioz was a flawed genius, and his greater work is marred by errors of taste; but of his genius there is hardly any question to-day. Of his complete originality there can be no question whatever. There has been no mind quite like his in music before or since. He stands with Monteverde, Moussorgsky, Stravinsky and Debussy as one of the quintet of musical minds that have neither grown out of the music preceding them nor left any portion of their peculiar secret for any other composer to exploit. Melodically, harmonically and rhythmically, he worked without any reliance on the classical tradition; and it was because the classical tradition so long held sway not only in the German schools and press, but throughout Western Europe that it was difficult for most musicians to see music from Berlioz's point of view. Schumann, a critic of extraordinary breadth of mind in his younger days, pointed out that whereas the good melodies of other men appealed to us at once, we had to sing a melody of Berlioz many times before we penetrated to the secret of it. Not only is it articulated differently from the melody of the German classical symphony and opera, but it is the expression of quite another kind of personality from that which found utterance in those forms. It is only to-day, when the whole field of music is thrown open to personalities of every description, that we have learned how to see Berlioz's world through Berlioz's eyes, and to appreciate not only the full originality but the full beauty of melodies like those of *Margaret* in the 'Faust,' or the 'Absence' in the 'Nuits d'Été,' or the nature painting in 'Faust,' 'Harold in Italy,' and the 'Fantastic Symphony,' or the thoroughly personal psychology that informs all his work. Schumann, as I say, fastened intuitively upon these things at the beginning. 'It seems,' he wrote in his article

on the 'Fantastic Symphony,' 'as though the music were seeking to return to its origin before it was confined to the laws of time, and to elevate itself to more unfettered language, more poetic accent.' It is this melodic-rhythmic freedom of music that all our composers who can emancipate themselves from the Brahmsian or Wagnerian melos are now trying to achieve. Berlioz was aiming at it, in the 'Fantastic Symphony,' not by way of reaction from German music—Wagner was only about sixteen when the 'Fantastic' was written—but by sheer unconscious originality."

NOT A "LIBERTY SING"

Protest Against an Undemocratic Concert-Goer's Action

The *Crisis*, the magazine published monthly in the interests of the colored race, reprints in a recent issue this letter printed in the New York *Evening Post*:

"We were seated on Columbia Campus, in the sunset glow, a truly cosmopolitan crowd, students and residents of the neighborhood, many people from many lands, come together to listen to music, the 'universal language.'"

"Directly in front of me sat three

fine looking women, evidently students. One of them looked very weary. Next her was an empty seat. Presently it was occupied by a fine looking Negro, also evidently a student. The young woman straightened up with a start, looked significantly at her companions, and then deliberately turned in her chair so that her back was toward the colored man. This deprived her of the support of the chair back, but so she sat until the end, except when we stood to sing. The man just glanced at her, then sat quietly, his eyes on the musicians, but his face settled into lines of sadness, and I wondered how much of the joy of the evening was gone for him.

"The band had not played 'The Star-Spangled Banner' at the beginning of the concert. After the third or fourth number Mr. Goldman announced that he had waited until we should all be there so that we could sing it 'in honor of the splendid work our boys are doing in France. All sing,' he urged. 'Sing it so that they can hear it 'over there.'"

"When we rose, the young woman stepped deliberately in front of the colored man, and so standing sang the national hymn of this great democracy.

"Above us shone out the first faint stars of evening, the kindly, impartial stars, the same stars that shine on our boys 'over there'—and some of those boys are black."

Lisbet Hoffmann and Pupils Close Woodstock Course with Concert

Marking the close of a successful summer course in Woodstock, N. Y., pupils of Lisbet Hoffmann, the New York pianist and teacher, were heard in an interesting musicale in the Methodist Hall of Woodstock, Aug. 14. Works of Schumann, Clementi, MacDowell, Raff, Rachmaninoff, Paderewski and Beethoven were splendidly interpreted by Eirene Smyth, Josephine Hoffmann, Beatrice Kirby, Fred Allen and Ethel Andrews. Miss Hoffmann herself was one of the featured soloists in recital with Hans Bruno Meyer, violinist, and James H. Gordon, 'cellist, given in Woodstock, Aug. 24. She was accorded praise for her pianistic gifts revealed in Beethoven's "Eccossaise," a Chopin "Valse," Juon's "Naiads," Chopin-Liszt's "Souhait d'une jeune Fille," the Paganini-Liszt "La Campanella" and in trios of Brahms and Arensky, which opened and closed the program.

Mabel Riegelman's Singing Makes Soldiers Forget Fatigue

Mabel Riegelman, the American soprano, has just returned to New York after singing at six concerts in the South for the soldiers. Miss Riegelman had sung in the "Y" huts, in the open air, in the mess hall and in the officers' quarters. "At the first concert," said Miss Riegelman, "so many of the boys were tired unto exhaustion when I began. Most of them were new in the camp and were not yet hardened to the work, exercise and drilling that are making them so fit for what is soon to be before them. But they forgot their aches from the restfulness that music brings. The soprano was afforded excellent accompaniments by Mary Hart Law.

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August 19, 1918.

Packed houses have marked the first week of the "Promenade Concerts" in Queen's Hall, under the leadership of Sir Henry Wood, who always seems to take a special delight in these concerts. The "Wagner night," erstwhile so packed, was a slack night this year. Musical interest centered on Wednesday and Thursday, the "novelty nights," for on Wednesday we had an "Allegory" for orchestra by the French composer, Jacques Dalcroze, and on Thursday the much looked for new Suite, "Adventures in a Perambulator," by the American composer John Alden Carpenter. Everywhere it has been received with great acclaim and instant demands for another performance.

Tuesday evening was marked as the first appearance at these concerts of Rachel Owen, a young pianist of high promise, with a beautiful touch and sympathetic yet vigorous technique. She played Paderewski's Concerto in A Minor as it has seldom been played. On Wednesday Dora Garland, leader of the orchestra, was also the solo violinist in Bach's "Chaconne," which she played with a full, rich tone and breadth of phrasing. Her advent to the post of leader was looked for with interest, and she has more than justified the highest hopes expressed of her. On the same evening we had the first novelty by Jacques Dalcroze, an Allegorical Suite, depicting the emotions of the struggle for freedom, a work which would no doubt be much more impressive if accompanied by the "four groups of silent gesticulators" and the "choir of female voices." The latter was filled by the organ, which seemed somewhat heavy and ponderous. The work as a whole is interesting and a fine example of this composer's works.

On Thursday night the second novelty proved to be entirely delightful and a magnificent contribution to humorous musical literature. This "Adventures in

a Perambulator," illustrating what seems to be the first outing of a very American baby in Kensington Gardens, is not merely eccentric, but is live and real, with fresh and charming music, especially for wood-wind and strings, and very descriptive work for the tambourine.

Friday's classical program drew a "big house" and Beethoven's Pastoral Symphony was delightfully given, and Brahms's magnificent Concerto for violin and 'cello splendidly played by Margaret and Thelma Bentwich, as well as Bach's First Suite in C for two oboes, bassoon and strings, and Beethoven's "Egmont" Overture.

On Saturday there was a mixed and more popular program, opening with Nicolais's "Merry Wives" Overture and ending with Anber's "Fra Diavolo" Overture. Melsa was the soloist in Paganini's Violin Concerto, as arranged by Sir Henry Wood, and Sibelius's "Valse Triste" was also most impressively played. Vera Horton made her first appearance at these concerts and sang Adriano's aria from "Rienzi," "Oh, Righteous Heaven," with immense dramatic effect and clear enunciation, and scored an emphatic success.

HELEN THIMM.

MASON CITY (IA.) SCHOOL GIVES VIOLIN LESSONS

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CHARLES CITY, IOWA, Aug. 29.—The high school at Mason City is the only one in Iowa and so far as is known the only one in the United States to have a violin instruction department, and also a music department for the entire public school system on so large and finely organized a scale. Helene Henry of Charles City has been appointed violin instructor for the coming year and director and organizer of the grammar school's orchestra. This orchestra expects to have fifty pieces and holds rehearsals every week; concerts and recitals at stated intervals throughout the year. The pupils in violin and all orchestra instruments have private instruction free of expense.

The band instruments are taught by Prof. Gorman, who is supervisor of the music department of the high school, and the stringed instruments by Miss Henry. The schools are on an all-the-year basis and the high school has a two-year junior college course. Credit for music study is given in the High school on the same basis as for other studies. The High School has an orchestra of thirty pieces under the directorship of Prof. Gorman. Rehearsals are held twice a week. The best in orchestra music is studied. The new High school building has three studios as well fitted for work as are those in a college.

The auditorium, where recitals of the two orchestras are held periodically, seats 1000. The students of the manual arts department have made the orchestra racks for music, each fitted with an electric light. The High school buys all the music. Miss Henry will have forty violin pupils to start the year. There are two music supervisors for the grade schools who are entirely independent of the junior college and High school music department. Miss Henry received her musical training at the Chicago Musical College and Prof. Gorman is from the New England Conservatory of Music.

B. C.

Frederic Warren, formerly pupil of Jean de Reske and for many years identified with the leading cities of Europe as a vocal teacher, has now opened a studio in Carnegie Hall, New York, which city is henceforth to be the scene of his further activity. Quite a number of Mr. Warren's pupils are to-day, or were until the war attained its present grand climax, filling positions in opera houses in Europe. Mr. Warren's decision to establish himself in New York came as quite a surprise to many of his former pupils who have studied with him abroad.



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An Interlude in Ethel Leginska's Summer Studies; Left to Right, Lucienne Bloch, Mme. Leginska, Suzanne Bloch

Far away from the subdued lights of concert halls is Ethel Leginska, the brilliant English pianist, spending her summer. In this picture, taken near her summer home at Interlaken, N. J., Miss Leginska is anticipating a dip in the brine with two of the children of Ernest

Bloch, the composer. Miss Leginska has been taking lessons in composition from the celebrated Swiss composer and some of her work will shortly be published.

GERTRUDE KARL AT THE CAMPS

Contralto Ends Four Weeks' Tour of
Army and Navy Centers in the South

Gertrude Karl (Elda Laska), young American contralto, has just returned to New York after having completed a four weeks' tour of the Southern camps under the auspices of the Y. M. C. A. The tour began with twenty concerts during the first week in the tide-water district of Virginia, the party making its headquarters at Newport News, from which center they visited the Naval Base at Norfolk, Va., Langley Field, Fort Monroe Hospital, Camp Stuart, Camp Hill and Camp Morrison.

The second week was devoted to 10 concerts at Camp Meade, Md., and two concerts at the Base Hospital, under the auspices of the Jewish Welfare Board. Miss Karl's success at Camp Meade (where on one occasion she sang to an audience of 2200 soldiers) was so tremendous, that the committee in charge immediately tried to arrange for four additional appearances, which Miss Karl had to decline as she was scheduled to appear at Camp May, N. J. Miss Karl gave numerous concerts in the New Jersey camps. She is now giving her services for a two weeks' tour of the camps surrounding New York.



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MUSIC "BRIGHTENS CORNER" IN ARMY Y. M. C. A. ROOM



BOSTON, Aug. 15.—If there be any who believe that music occupies a minor place in the life and regard of the American soldier, a glance at the group about the piano in the above picture should help bring about a change in viewpoint. The scene is one frequently presented, in fact it is a typical "corner" in any Y. M. C. A. building.

More Confident of Warding Off "Death Blow to Music"

Musicians of Nation Continue to Deluge Washington Legislators with Protests Against Proposed 20% Tax on Concert, Opera Tickets and Instruments—San Francisco, Scranton, Moline and Brooklyn Send More Telegrams to Congressmen

SEVERAL more legislators, including Senator Lawrence Y. Sherman of Illinois and W. J. Graham, Representative from the Fourteenth District of Illinois, have given assurance that the destructive twenty per cent tax measure will not be made a law without fair consideration for the musicians of the nation. In the meanwhile telegrams continue to pour in on the heads of Senators and Congressmen, protesting against the taxing of music as a luxury.

"A Death Blow to Symphonies"

The San Francisco Musical Association, one of the representative bodies of the country, furnishes the Musical Alliance with a copy of the telegram recently sent to the California legislators:

"At a time when the musical forces of the country are being marshalled to arouse patriotic interest in the sale of bonds and stamps, to stimulate recruiting, and principally for the moral uplift to soldier and citizen which is the natural product of this higher form of expression, we believe that a twenty per cent tax on concert tickets would be a fatal mistake. Last year's ten per cent

tax caused an appreciable falling off in ticket receipts.

"With a tax of twenty per cent we believe it would be a death blow to symphonic music, which never makes a profit, but which at all times requires heavy subscriptions from public spirited citizens as gross ticket receipts only meet half of the running expenses. We feel that symphonic organizations should be looked upon at this time as one of the Government's keenest educators, the Government reaping its harvest through the sale of war securities and the uplift of the nation's morale, and on this basis bespeak the Government's indulgence and your support.

"A. W. WIDENHAM,
"Secretary, Musical Association.
"San Francisco, Aug. 20, 1918."

A copy of a telegram sent to J. H. Graham, Congressman, and to F. Sherman, Senator from Illinois, by a prominent Moline, Ill., organization, follows:

"The Helping Hand Ladies' Chorus and Harmony Male Chorus of Moline, local leaders in community singing, as a strong home defense, ask your earnest consideration to discourage more taxa-

tion of music. Twenty per cent makes educational concerts impossible, which would be sacrificing the best inspirations for general mental poise.

"M. LINDSAY OLIVER,
"Conductor of Both Choruses,
"Member of Musical Alliance.
"Moline, Ill., Aug. 15, 1918."

"To the Musical Alliance of the U. S.:
"As president of the Chaminade Ladies' Glee Club of Brooklyn, of which one of your members, Mme. Emma Richardson-Kuster is the conductor, I am enclosing you a copy of letters which I have sent to our Senator, Wm. M. Calder, and Congressman Frederick Rowe, protesting against the proposed twenty per cent tax on admission to concerts, etc.

"Trusting that the combined efforts of musicians and musical societies will prevent the twenty per cent tax from being passed.

"EVA S. BISHOP,
"President of Chaminade.
"Brooklyn, N. Y., Aug. 24, 1918."

"Hon. Wm. M. Calder:
"As president of the Chaminade Ladies' Glee Club of Brooklyn, Mrs. Emma Richardson-Kuster, director, with a membership of three hundred, I write you that our organization is fully persuaded that the imposition of a twenty per cent tax on admission charges to concerts is a mistake, and will result in the net returns to the Government and different war activities being considerably less than would be the case if the present tax is maintained.

"Our society is directly and indirectly the means of raising quite a sum for the Red Cross and kindred objects. Last year we paid for these purposes more than \$1,500, and during this summer our War Committee is actively engaged in raising more money.

"If the twenty per cent tax is imposed we feel that it will result in a largely decreased attendance at our concerts and

a consequent loss of interest by our members, thereby causing a relaxation of the efforts now being made to give financial aid to the worthy causes for which we are now working.

"Respectfully yours,
"EVA S. BISHOP,
"President.
"Brooklyn, N. Y., Aug. 24, 1918."

From Scranton, Pa.

The Keystone Concert Course of Scranton, Pa., has sent the following letter to Congressman John R. Farr:

"I desire to present to your notice some points for consideration in connection with the proposed increase in the war tax on admissions, included in the new revenue bill to come before the Senate and House for action soon.

"As a local musical manager for the past twenty years, who has presented most of the world famed and noted artists in the musical line, I feel that I am in a position, through a personal contact with the patrons of music and art, to voice their sentiments in this matter of the proposed increase of a tax which would result seriously to the whole musical interests of the United States.

"It is a well-known as well as an undisputed fact that the most famous musical artists, such as John McCormack, Enrico Caruso, Alma Gluck, Schumann-Heink, Galli-Curci and others, have not only given their services freely for the Red Cross, Y. M. C. A., Knights of Columbus, etc., but they are personally among the most liberal subscribers to the Liberty Loan Bonds. This can also be said of the most liberal supporters of music and art throughout the country.

"Should this increase in the war tax on admissions prevail it will prove a hardship so great as to prevent a majority from enjoying musical and other high-class entertainments of an educational nature, and would likely force many artists and combinations out of business. If this increase is made it is very doubtful if it will add to the revenue already assured under the old tax rate of ten per cent, as the returns from those who would deny themselves of these elevating entertainments, through so prohibitive a tax, would amount to more than any gain to be made through such an increase.

"I sincerely trust you will give due consideration to this matter, and recognize the just claim of those who desire the privilege of enjoying, during these war times, such entertainment as will be a solace to those who have given their sons, brothers and fathers to their country's cause.

"Yours very truly,

"FRED. C. HAND,
"The Keystone Concert Course.
"Scranton, Pa., Aug. 20, 1918."

"To the Musical Alliance:

"I wish to advise you the following telegram was sent to-day to our Congressman, the Hon. W. P. Borland:

"The Kansas City Musical Club protests against the proposed increased taxation of twenty per cent for all musical entertainments, owing to the effect upon the morale of the country.

"MRS. A. F. DUYSING,
"President.

"MRS. J. HENRY JOHNSON,
"General Secretary.

"Kansas City, Mo., Aug. 15, 1918."

"The Battle Hymn of the Republic

Dear Mephisto:

May I venture to disagree with one who is usually so wise in his statements? I refer to your recent remarks about the new Van Dyke words for the "Battle Hymn of the Republic."

No one questions the inspiration of the original words nor the wonderful power of the song as we have always sung it. But how many non-professionals know the words, can sing the song without copy? One is forced to raise the question: Is the power of the song due to the words or to the spirit of the thing as a whole?

Words mean nothing unless they fit the given occasion. "Marching Through Georgia" means nothing to a Southerner now, unless, in fact, it arouses old bits of hatred and enmity. The words of "The Battle Hymn" will never grow old or be out of place, but are they quite sufficient? Cannot these splendid new words be used along with the old to add a new force and power to the thing we already love? I believe they can and should.

Supervisor, Public School Music,
St. Louis.
Evanston, Ill., Aug. 12, 1918.

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ALEXANDER RAAB

PIANIST
Chicago Musical College

Noted Musicians Draw Swords on Champions of "Standardization"

Grainger, Stransky, Ganz and Cooké Say Solution Is Not to Be Found in Granting Teachers' Certificates

PROMINENT musicians in America are beginning to take a definite stand on the subject of Standardization of Music Teachers. Rudolph Ganz and Percy Grainger are among those who have recently drawn swords against the champions of Teaching Certificates.

Eugenio di Pirani, in the following letter to MUSICAL AMERICA, incloses the statements on the subject made to him by these artists as well as other musicians of prominence.

"To the Editor of MUSICAL AMERICA:

"Following the publication in MUSICAL AMERICA of my article on Music Teachers' examinations, I have received many letters from prominent musicians, expressing their sympathy with my stand-

point. Some of those letters are of so great importance, as well for their contents as for the worldwide fame of their writers, that I consider it as my duty to make them public. I think that will help toward enlightening the musical world as to who, in this controversy, is in the right. Following are the letters in question.

"EUGENIO DI PIRANI."

No "Hochschule" Methods

The letter from Mr. Ganz says:

"Dear Mr. Pirani:

"Your letter is excellent. Every word, every thought is absolutely correct.

"In principle I am against any certificates in our teaching profession. A person may know much and still lack the gift of being able to impart that knowledge to others. It has worked

pretty well up to now. Badly equipped teachers don't last, and the pupils who continue studying with such teachers don't deserve much else. It is much more a matter of education (like prohibition) to bring about better conditions. The progress of music in this country has been so tremendous that—to my idea—all these things will take care of their own evolution.

"This country should not imitate the frozen rules and regulations of the Hochschule in Berlin and expect teachers to become like mummies.

"Always sincerely yours,

"RUDOLPH GANZ"

No Standards for Inspiration

Percy Grainger in his letter to Mr. Pirani thus states his opinion: "I warmly agree with all you say in your excellent article in MUSICAL AMERICA.

"Personally, I have the very greatest love for the music of the past and a deep interest in every kind of music of every part of the globe, civilized, primitive, European, Asiatic, African, Polynesian, etc. Consequently, I also respect (as part of all those musics) the conventions, habits and restrictions out of which those musics have become what they are. But, as a modern composer, I do not wish to be hampered by these habits, conventions, any more than a modern scientist cares to be restricted by the superstitions of the Middle Ages. The goal of a talented composer seems to me not to be to acquire habits of any kind (old or new, his own or some one else's) but to divest himself of all habits, as far as possible and give his music over to one force only, inspiration, ever new, ever varied, ever uncontrolled. The ungifted student is concerned with learning to compose by rules without inspiration. The gifted composer is concerned with being able to compose by inspiration without rules. There is no reason why we should not study, examine and revere the methods of the past, but that is no reason for regarding them as guiding influences for the present and the future. I think we all agree in all these points."

Stransky Agrees

In line with these men is Josef Stransky, who says to Mr. Pirani: "I read your splendid article in MUSICAL AMERICA with genuine interest. I certainly agree with everything you wrote."

James Francis Cooke sends this letter: "Dear Mr. Pirani:

"I am entirely sympathetic to what you have written.

"Very cordially,

"JAMES FRANCIS COOKE,

"Editor of the Etude."

Mr. Pirani has also, he writes, received letters from Josef Hofmann and Rubin Goldmark indorsing his views.

BURLINGTON, VT.—A concert for the men of the signal corps and the mechanical school at the University of Vermont was given at Morrill Hall at the University on Aug. 21 before a capacity house. Katherine Hagar and J. B. Miller were the soloists, assisted by an orchestra of twenty pieces.

PIANIST ALTERNATES HIS GARDENING WITH HIS MUSICAL DUTIES



Raymond Wilson, the Pianist, at Work in the Garden of His Summer Home at Oxford, Pa.

Raymond Wilson, the pianist, has a real garden this summer, as the photograph taken at his summer home in Oxford, Pa., shows. The pianist has indeed been dividing his time between his garden and his piano. Mr. Wilson expects to return to Syracuse early in September. En route, he will stop in New York to make some records for the Ampico reproducing piano. Through September and October he will be much occupied, not only with his teaching and recital work, but also in preparing for his appearance at Aeolian Hall on Oct. 31.

Navy Appeals for Old Musical Instruments

An appeal for old musical instruments for American sailors has been sent out by the Lower Wall Street Business Men's Association. They will be welcome at the association offices, 124 Front Street. The navy wants mandolins, harmonicas, jews' harps, phonographs and records, etc. Large instruments will be called for on request.

In the casualty list from Washington of Aug. 28 Ben Adam Feters, musician, of Michawaka, Ind., is reported missing. Leslie E. Cooper, Watertown, Tenn., band sergeant-major, is reported "wounded, degree undetermined."

Frank W. Guth, musician, of Syracuse, is reported in the casualty list of Aug. 28 as severely wounded.



Photo by Mishkin Studio

Sibyl Conklin

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GALLI-CURCI THRILLS SEA-SHORE AUDIENCE

7,000 Summer Residents Crowd
Ocean Grove Auditorium to
Hear Prima Donna

OCEAN GROVE, N. J., Sept. 3.—The actual seating capacity of the great Auditorium in Ocean Grove is 6,700, but there were more than 7,000 persons in the house last night when Amelita Galli-Curci, the celebrated coloratura soprano, made her first appearance at these concerts. Summer residents from all the resorts on the Jersey shore, to say nothing of a large delegation which came from New York, Trenton and Philadelphia, took advantage of the opportunity to hear the newest sensation among the day's greatest singers.

With Homer Samuels at the piano, Mme. Galli-Curci sang Giordano's "Caro mio ben" and Arne's "The Lass with the Delicate Air," as her first group. Then came an aria from Mozart's "Nozze de Figaro" and the "Una voce poco fa" aria from Rossini's "Barber." The remainder of the printed program contained Benedict's "La Capinera," Sinding's "Sylvellin," Fourdrain's "Papillon," Massenet's "Crepuscule," Delibes' "Bolero," three bergerettes and pastourelles of the eighteenth century, arranged by Weckerlin, and the Shadow Song from Meyerbeer's "Dinorah." Manuel Berenguer, the flautist, contributed a nicely executed number, the Chaminade Concerto in D.

Mme. Galli-Curci was in splendid form. The wonderful clarity of her voice, the delicacy of her shading, the clean-cut character of her technique, came as a revelation to those who had not previously heard her.

How well the immense audience approved of her singing was told in the enthusiasm which prompted the applause throughout the evening. "Annie Laurie" and "Home, Sweet Home," given as encores, struck a popular chord and brought her an ovation.

MUSICAL VISITORS THROG MAINE FOR SUMMER

Emma Eames, Vernon Stiles and Others
Spend Vacation Days in
That State

LISBON FALLS, ME., Aug. 31.—Maine has never had so many visiting musical celebrities as this season. Anna Louise Carey Ramond, who spends her summers at Scarborough, on Aug. 29 visited her old childhood home in West Durham with a party of friends. Mrs. Harriett Mitchell, one of her old schoolmates, gave a dinner party in her honor. Another noted singer here is the Maine baritone, Robert Walter Douglas, who has spent several summers on his farm in old Durham, where he entertains many musicians.

Recently Mr. and Mrs. Vernon Stiles were guests of Professor Douglas, the party later visiting Mayor Drak, who is interested in helping Mr. Stiles to start a community chorus in Bath. Mr. Stiles has one of the finest community choruses in New England in Lewiston, where he is spending the summer. The singer is also interested in giving concerts at Ft. McKinley and Ft. Williams, near Portland, and will visit the other choruses and sing for them. Mr. Stiles is also doing much teaching this summer.

Professor Douglas injured his voice through the privations he suffered in Germany after the war started. His voice has entirely recovered, so that he will be heard in concert this coming season. A number of pupils will come to New York this season to continue their studies with him.

Maine's beloved Emma Eames is living quietly at her home in Bath. She recently sang for some old friends, who say her voice is better than it has been for many years. Mrs. Shirley Mitchell, the popular Chicago soprano, has spent the entire season in West Durham.

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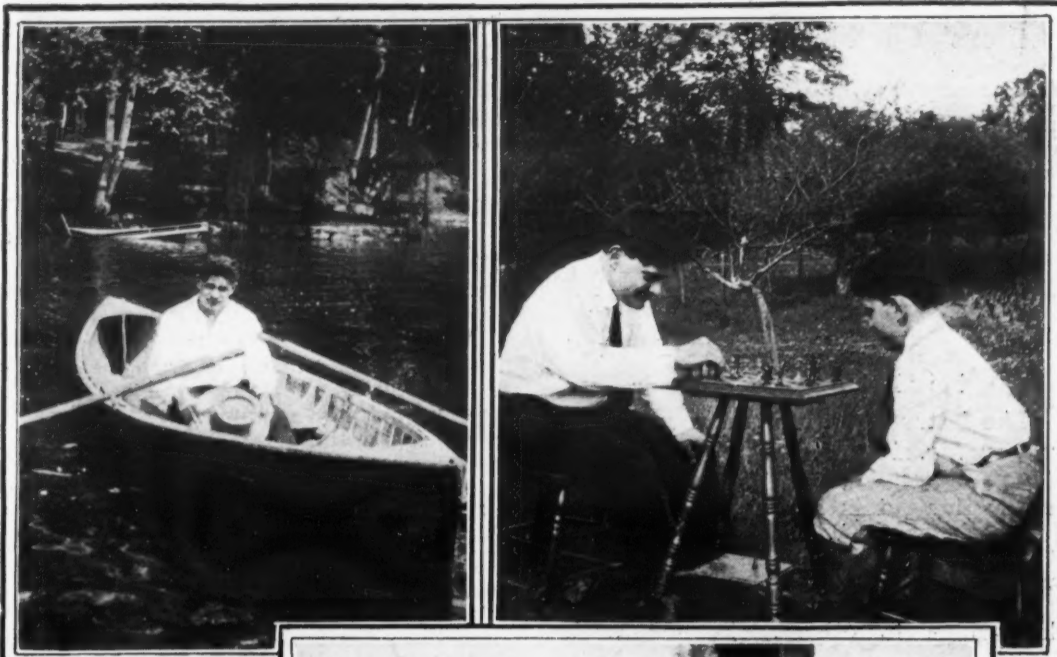
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Toscha Seidel Working on Pregrams for Coming Tours



With Toscha Seidel on His Vacation. On the Left, Mr. Seidel in His Rowboat. On the Right, at a Game of Chess with His Little Brother. Below, with His Master, Professor Auer



The first summer in America of the splendid Russian violinist, Toscha Seidel, has been spent at Lake George, N. Y. His mother, Mme. Tania Seidel, has taken a bungalow and young Seidel, greatly interested in athletics, has become a devotee

of rowing, swimming and tennis. He is also enlarging his repertoire for the coming season under the guidance of Professor Auer, and his playing is an inspiration to many of the Auer pupils, who consider it a privilege to be invited to hear the youth play.

Marion Carter, one of New Hampshire's most talented young singers, made a tour through Maine this summer.

Gertrude May of Auburn, contralto soloist at the Christian Science Church, is in Bethel, N. H., for a few days. Mme. Grace Carter, contralto, of Portland, has decided to locate in Boston, where she has much of her work.

W. C.

Charles A. Baker, the New York vocal teacher and coach, announces the opening of his studios on Sept. 9.



Helen von Doenhoff

Mme. Helen von Doenhoff, at one time well known as an opera singer and a member of the Metropolitan Opera Company, when that institution was under the direction of Edmund Stanton, died Aug. 30 at the home of her son, Albert von Doenhoff, New York. Mme. von Doenhoff was taken ill several days ago at her summer home, Highmount, N. Y., and was brought to the city for

Carl Denton to Conduct Portland Symphony Orchestra This Season

PORTLAND, ORE., Sept. 1.—Carl Denton has been selected as conductor of the Portland Symphony Orchestra for next season. There have been until the present time several conductors, but it has been decided that one conductor would add to the efficiency of the organization. Mr. Denton is organist and choirmaster at St. Stephen's Pro-Cathedral and is a fine violinist and pianist.

N. J. C.

treatment, dying soon after her arrival. She began her career as an actress and shortly afterward took up singing, making her debut in Louisville, Ky., in "The Daughter of the Regiment." At various times during her career Mme. von Doenhoff was a leading member of the famous "Bostonians," the Emma Juch Opera Company, etc., she was also a notable concert singer, having appeared many times under the baton of Thomas, Anton Seidl and others.

John B. Schoeffel

BOSTON, Sept. 1.—John B. Schoeffel, one of America's best-known theatrical men, and a former operatic manager, died late yesterday afternoon at the Massachusetts General Hospital, after a brief illness.

Mr. Schoeffel was born in Rochester, N. Y., May 11, 1846. He turned to theatrical work very early in life, rising rapidly from his first position as usher in the Opera House in Rochester, to executive positions of prominence. In 1876 he went into partnership with Henry E. Abbey and together they managed theaters in New York, Philadelphia, London and other big cities. Through their management, this country was introduced to

REPEAT MUSICAL TRIBUTE TO BELGIUM

Concert Lately Given in Brooklyn
Delights Audience in
Central Park

New York once again paid tribute to Belgium by a Belgian testimonial concert given on the Mall in Central Park on Sept. 2. The poem "Carillon," by Cammaerts, recited by Carlo Liten, to the accompaniment of Elgar's music, was the feature of the program, and nothing, perhaps, could have better voiced the spirit of Belgium. Than Cammaerts there was but one other, now dead, who so intimately knew full-blooded Belgium, now lying prone but greater-souled.

To the thrilling recital of Liten, the honor guest of the evening, Eugene Ysaye, conducted with equally thrilling effect the music of Elgar with its subtle interplay of three themes. "Le Drapeau Route," another of Cammaerts's poems to his stricken country, was also recited by Liten, again to the accompaniment of Elgar music, which was conducted by Nahon Franko. Ysaye, with his great power, both as a musician and proud son of Belgium, conducted the "Brabanconne" and "Fantasy on a Vallonist Theme," by Théodore Ysaye.

The musical program, directed by Nahon Franko and given by an orchestra of seventy-five musicians from the Metropolitan, was a repetition of the program given recently in Brooklyn. It ranged from the ceremonious "Héroïque" of Saint-Saëns to the riotous Bizet "Farandole" and the naïve "Flemish Dances" by Blockx, and was interpreted excellently. As before, there was played also Massenet's "Phèdre," Vieuxtemps's "Reverie," Gounod's "Bacchanale" from "Philemon and Baucis" and Berlioz's "Carneval Romain."

During the program the Belgian Ambassador made an address, bearing a message of thanks and admiration, as he said, from the Belgian people to Americans, and looking forward to the final victory. Mayor Hylan also spoke, as did Deputy Park Commissioner Philip Berolzheimer, who once more defrayed the expenses of the concert. F. G.

some of the greatest European stars, including Bernhardt, Henry Irving, Mrs. Langtry, Coquelin, Christine Nilsson, Adeline Patti and many others.

In 1883 Maurice Grau joined the partnership, and with him the firm managed renowned theatrical and musical artists. In 1892 the three men leased the Metropolitan Opera House, and despite a great loss by fire, they rebuilt the opera house and conducted grand opera there. Three seasons later, when they were directing the tours of Henry Irving and Lillian Russell and also managing the opera season, financial losses compelled them to discontinue their work. Mr. Abbey died shortly after, and although Mr. Grau later continued the work at the Metropolitan, Schoeffel returned to Boston to devote his future to the Tremont Theater, which he owned and managed until his death. Mr. Schoeffel in 1895 married Agnes Booth, widow of Junius Brutus Booth, brother of Edwin Booth. She died in 1910.

Arlo Bates

BOSTON, Aug. 28.—The funeral of Arlo Bates, author and educator, which was held in Emmanuel Church yesterday afternoon, was attended by many men and women prominent in the literary life of Boston, as well as by members of the faculty of the Institute of Technology. Mr. Bates was from 1880 to 1883 editor of the Boston Sunday Courier. His work included many poems which have furnished inspiration for such well-known composers as George W. Chadwick and William Arms Fisher.

Ray A. Master

The name of Ray A. Master, musician, appears in the "Killed in Action" column of Aug. 28. Mr. Master's home address is given at Topton, Pa.

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TWO DISTINGUISHED PAIRS



Anna Fitzu, the Lyric Soprano, and Rosa Raisa, the Dramatic Soprano, Are Both Relaxing After a Winter of Arduous Work with the Chicago Opera Company. The Accompanying Photograph Was Recently Taken in the Country. They Are Seen Patting the Celebrated Champion Saddle Horse Pair, "Sandy McDonald" and "Sparkling Moselle," Owned by Samuel Keller Jacobs

AMERICANS PROVIDE PARIS WITH MUSIC

Bureau of Musical America,
27 Avenue Henri Martin
Paris, Aug. 2, 1918.

THINGS musical are moving slowly, the Opera Comique, the various Y. M. C. A. halls and the Army and Navy

camp or hospitals where Uncle Sam's soldiers are installed being the only spots where music is heard. The Opera Comique is, as usual, crowded no matter what is on the board. The women soloists there may not always be above par, but the orchestra is first-class, the men's singing good, the chorus of a high order, and as for the *mise en scene* and costumes, the Comique leads. Speaking of soloists, the women are quite different to what they were the years preceding war. Then only a few were heard, and those far from being attractive. As soon as Gheusi appeared as director things changed, and now the standard is raised. House cleaning was the general order of the day, and since so many of the useless appendages have been dismissed the personnel is much improved.

I am told that the management of the Opera Comique is going to weed out more singers before the autumn season begins. There have always been a long list of *pensionnaires* there, some of whom do nothing but draw a salary, and these will be dropped, their places left vacant, for after all it is better to keep fewer singers and give all a chance. The question of money also is to be considered. I don't believe many new singers will be heard at the Comique next year. It is a business proposition, and M. Gheusi wants fresh voices and singers able to do the work. One of those whom we are anxious to hear is Mlle. Vuilbert, who carried off the first prize for declamation lyrique at the National Conservatory a month ago. She is said to be an excellent actress, quite capable of filling her rôles, and she is, of course, a good musician.

No Dearth of Male Singers

As for the men, little is said. Male voices in France are far more numerous than female, and for each male rôle at the Comique there is always half a dozen ready to take the part at a moment's notice. That is really one reason why there is small opening for a new artist, no matter how excellent. The men soloists are fine there, so there is no reason to change. The only objection is that some of the men are a little mature for the part. So the vocal part of the opera has not been hard hit by the war. It is only the orchestra and stage hands that have suffered.

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1495 Broadway, New York

The writer was interviewing a violin merchant recently, an old man in the Latin Quarter who for sixty years has done business in the same shop, and through whose hands an enormous number of violins has passed. The place is dark and dingy even in summer, and the little closet of a store is on one of those narrow streets far from the center of town. His shop used to hold a dozen good models, but now there are but four or five in their cases, and the man asks such a price that he evidently wishes to keep his hands on these. Few if any instruments are being sold, and the violin maker—always poorly paid—has had either to go to war or to turn his hand to a craft more remunerative. Needless to say, there is small demand for violins.

Looking carefully among the violins the merchant had, one could not find a really old one there. According to what violin makers say, there are no more Stradivarius or Cremonas on the market, such treasures being handed down from sire to son or willed from one master to another, as the old instruments are considered too sacred to be bartered for. The only real "Strad" with which the writer is acquainted is the property of an Englishwoman and insured for \$25,000. In her will she has changed the legatee once or twice, for she has a horror that money will be exchanged for it after her death, and among her violin confrères she has chosen one worthy of the instrument, whom she knows will in turn will it to a violinist. This musician left Paris when bombardment began, not because she herself was afraid, but it was the violin that she wished to shield. The instrument has come down to her from a long line of Italian ancestors. The Stradivarius has cost its owner a fortune in cabs. She has never dared go along the streets with it for fear of an accident that would jar the violin out of life, and though there are fewer people about at night, she's afraid thieves will snatch it from her. The violin has a home on a top shelf in her home, in a dry corner away from stove and window, and the welfare of the instrument is ever on the mind of its owner. As for the maker of the Amati or Stradivarius or Cremona, various authorities declare that it is not so much the wood as the quality of its varnish that is responsible for the lovely tone. The very brittleness is what causes the resonant vibrations, and at the same time unfortunately making the instrument more susceptible to

shock. The superiority of the old violin may come from age and dryness only, some experts think, and they declare that as proof the instrument grows more sonorous and full of sympathy as the years pass. Most people believe the mysteriously beautiful tone of an old violin is from the wood alone, wood not only grown in Italy but "cured" there under tender supervision. The makers of old were not pressed for time; money was not a great object to them; they worked on their beloved toy whenever the spirit moved them, during a long space of years.

At the Hostess House and at the new quarters of the American Red Cross Club for women, in the Rue Chauveau Lagarde, there is good music at least two evenings a week. When musicians are not to be found, there is an interesting chat of some kind for the war workers. There is a dearth of American musicians here unfortunately. The foreigners never linger long in Paris. After one or two representations they fly to the camps, and there there is enough to keep them busy for weeks. The French are doing their share in entertaining, and even though there be American musicians or declaimers, at least one number is in French or by a French artist.

At the club last evening Andre Bauge's voice was heard in the "Prologue" from "Pagliacci," in the baritone solo from "The Barber of Seville," and as an encore this charming singer gave *chansons* of Normandy and Brittany. Major Daigncourt, who worked so nobly to suppress the epidemic of fever in Serbia, gave an interesting address.

The death of Castel Bert, engineer, chief of stage machinery at the Grand Opera, occurred recently at Farges. The greater part of M. Bert's life had been consecrated to theatrical machinery. He spent some years in the United States, but when M. Jacques Rouché accepted direction of the Grand he sent for Bert, who came at the call of his country. During his two years' work at this theater he is said to have largely overhauled the machinery and introduced many innovations into the house.

The last surviving descendant of Abbé Prévost, Mme. Prévost de Courmiera, has just passed away in Pas-de-Calais. This woman was the great-grand-niece of the Abbé. Prévost was the author of several minor works, but "Manon Lescaut," set to music by Puccini and Massenet, has made him immortal.

SIBYL SAMMIS-MacDERMID



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Photo by Mishkin



EVANSVILLE, IND.—Mrs. Alda McCoy Honig, who recently returned from New York, has opened a studio for her piano classes.

CLINTON, ORE.—Mrs. Grace Hamilton Morrey, pianist, of Columbus, Ohio, has been visiting her friend, Mary Lewis, of this city.

MERIDEN, CONN.—William J. Humphreys, organist of St. Paul's Episcopal Church at Norfolk, was recently married to Ethel K. Brown of this city.

NEW YORK, N. Y.—Frank Kaltenborn's Orchestra appeared at the Mall in Central Park on Labor Day in the last of the concerts provided by Elkan Naumberg.

MERIDEN, CONN.—Raymond F. Freemantle, former bass soloist at the First Baptist Church, has been promoted to first class signalman aboard the U. S. S. Indiana.

BURLINGTON, VT.—Marian Keeler, Burlington's young coloratura soprano, who is only fourteen years old, won marked success in concert at the Lake Placid Club recently.

LANCASTER, PA.—Elwood Bear, violinist, left this week for Camp Lee, Va. During the past year his name has appeared on many musical programs here and he has been a popular member of the Y. M. C. A. instrumental trio.

ASBURY PARK, N. J.—Anna E. Ziegler of the Ziegler Institute of Normal Singing of New York gave a lecture at the Appleby Building on "Breathing for Record Singing," illustrated by students of her Asbury Park summer school.

MONMOUTH BEACH, N. J.—Marguerite Potter, mezzo-contralto, who is spending the summer here, will appear in eleven recitals in the Public School Lyceum course. Miss Potter is presenting costume recitals of the music of the South.

SPRINGFIELD, MASS.—Arthur Turner and C. W. Winslow, director of the convention bureau of the Chamber of Commerce, recently went to Portland to try and obtain next year's convention of the national association of organists for this city.

CHARLES CITY, IOWA.—Bertha Beeman recently gave a concert at Waukon for the Red Cross, which netted the society \$135. Bertha Beeman is doing her bit by going from town to town at her own expense, giving concerts for the Red Cross.

HARTFORD, CONN.—Edward S. Webster, well-known elocutionist and singer, and bass soloist of the South Manchester Methodist Church, before he enlisted in the army, has been promoted to the office of sergeant in the Medical Corps, National Guard, U. S. A.

SOUTH BEND, IND.—A certificate recital was given by Estelle Cover, at the Harrington Studio on Aug. 28. She was assisted by Mrs. Robert Holverschied, soprano, and Frances Harrington, accompanist. Her program consisted of works by Chopin, Kolling, Mendelssohn, Grieg, MacDowell and Liszt. Mrs. Holverschied sang "In Italy," by Jean Boyd. Miss Cover received the elementary certificate in the Progressive Series of Piano Lessons.

CHARLES CITY, IOWA.—Helene Henry has been chosen violin instructor for the high school at Mason City. Miss Henry has had a class of violin pupils here for the past four years. She has also been organist at the Grace Episcopal Church for several years.

LANCASTER, PA.—Trinity Lutheran Church, Ephrata, was the scene of a musical event on Aug. 28 when William Z. Roy, organist of Emmanuel Lutheran Church, gave an organ recital, assisted by Marion Gibson, soprano, of York, and George Steinmetz of Ephrata, basso.

SOUTH BEND, IND.—A recent musical event of interest was the recital given by Fred G. Haas, organist of the First Methodist Church, assisted by the choir, of which he is also the director. A program of Gounod music was presented as the second in a series which Mr. Haas will give this year.

LANCASTER, PA.—Edna Mentzer, for some years organist at St. John's Lutheran Church, will, with the resumption of services in September, assume the duties of choirmaster in addition to those of organist, the place having been made vacant by the resignation of H. J. Taylor, who served in that capacity for about six years.

EVANSVILLE, IND.—Among the memorable features of the past week incidental to the sixty-fourth annual conclave of the Knights Templar were several programs of excellent music given by local artists. Among those appearing were Mrs. E. E. Hoskinson, contralto; Otilie Weintz, soprano; W. R. Otto, baritone, and Mrs. John Deroy, pianist.

SEATTLE, WASH.—At the concert for the benefit of the Home Service Section of Civilian Relief of the American Red Cross given by Frederick William Zimmerman, the Seattle tenor, at Mercer Island, Wash., on Aug. 14, Mr. Zimmerman sang Arthur A. Penn's "The Choice" and "The Magic of Your Eyes" successfully. He also sang songs by Dunn, Speaks and Novello.

FORT SLOCUM, N. Y.—Vahrah Hanbury, soprano, assisted by Claire Rivers, pianist, gave a concert for the men here on Aug. 22. Miss Hanbury sang songs by Rogers, Spross and others and responded with several encores. Miss Rivers accompanied with taste and sympathy. Both artists have appeared at practically all the camps in the vicinity during the past month.

ROCKLAND, ME.—At the last meeting of the Liberty Chorus an excellent program was given Aug. 27 by Evelyn Jeane, Lacy Coe, violinist; Hallett Gilbert, composer; Evelyn Flanders, contralto, and the Thomaston Mandolin Club. The program was in charge of Mrs. J. Walter Strout and the proceeds from the concert were divided between the Rockland and Thomaston branches of the Red Cross.

ASBURY PARK, N. J.—A concert was given on Aug. 23 at the Asbury Park Lutheran Church by the singers of the Metropolitan School of Music, directed by Anna E. Ziegler and Tali E. Morgan. Edith van Gillmore, pianist; Stella Seligman, contralto; Raymond Bartlett, tenor; Ella M. Philips, soprano, accompanied by Edith Morgan Savage and Marian Deppler at the piano, participated.

HARTFORD, CONN.—Mary Mansfield, soprano of the Center Church in 1891 and 1892 and a singer of prominence in this city until she moved from here in 1916, has been making a great success in her work in Jacksonville, Fla., where she now makes her home. Besides her teaching she has been organist and choir director of St. John's Lutheran Church, and has recently accepted the same post at St. John's Episcopal Church in that city.

BURLINGTON, VT.—Eleanor Painter, the soprano, who has been spending the summer with her husband, Louis Graveure, the baritone, at their cottage at Malletts Bay, has gone to New York and begun rehearsals for "Gloriana," in which she is soon to appear. This is the prima donna's third season here. Mr. Graveure is to make his first appearance in Vermont here in Burlington on Sunday, Sept. 15, under the management of Arthur W. Dow.

GETTYSBURG, PA.—An organ recital for the soldiers of Camp Colt was given recently at the Presbyterian Church by J. Frank Frysinger. He was assisted by M. Gertrude Eberhart, soprano, and Walter W. Schultz, violinist. The program comprised organ numbers by Wolstenholme, Dvorak, Bruch, Nevin and Frysinger. Works by Bizet, Burleigh, Chadwick and Elliot were Miss Eberhart's offerings, while Mr. Schulz gave pieces by Bach and Bizet.

BURLINGTON, VT.—Under the auspices of the music committee of the war camp community service a concert was given at the Majestic Theater recently for the men in uniform. A crowded house greeted the artists. Solos were given by Ethel Washburn, Pauline Lyon, Evelyn Eames, Bessie Prunier, Marion Chapin

and Mrs. F. J. Williams. The men from the signal corps at the University of Vermont contributed by singing a parody on "The Road to Mandalay."

WATERLOO, IOWA.—A large chorus is being organized jointly by the Y. M. C. A. and the Y. W. C. A., which will be supported by a string orchestra of twenty-five pieces, under the direction of J. D. Knapp. Both the orchestra and the chorus will be at the disposal of the various organizations of the city for patriotic gatherings. They will also take an active part in the publicity campaign of the coming drives for funds for the Y. M. C. A. and Y. W. C. A. war work.

RUTLAND, VT.—A Red Cross Carnival Community Chorus is being organized here to sing at the Rutland Carnival this month. The chorus will number 200 voices, and rehearsals have been under way for some time. The Rutland City Band is to play the accompaniments. C. V. H. Coan, director of music in the Rutland city schools, is to be the conductor. The "sing" will be one of the big features of the carnival. Members of musical clubs, church choirs and school children make up the chorus.

PITTSBURGH, PA.—Among the Pittsburgh musicians who are participating in the programs of the American Music Festival at Lockport, N. Y., are Ruth Bowers Gibson, violinist; Myrtle June McAteer, cellist, and Blanche Sanders Walker, accompanist, who comprise the Artists' Ensemble Trio of Pittsburgh; J. Warren Erb, pianist-accompanist; Richard Knotts, bass-baritone; Olive Nevin, soprano; Hazel Lucille Peck, pianist; Anna Priscilla Risher, composer-pianist; Mary Jones Sherrill, interpretative reader, and Ida Geer Weller, mezzo-contralto.

COLORADO SPRINGS HAS GOOD MUSIC DURING SUMMER

Band Concerts Have Attracted Great Interest—Notable Series of Chamber Music Programs

COLORADO SPRINGS, COL., Sept. 2.—Never before, it would seem, have our residents and numerous visitors had such an ample and interesting musical fare offered them as during the past summer. The Midland Band, which is supported by the municipality of Manitou, in addition to our own, has played regularly in all the public parks of the two cities. This year, under the direction of George Maxwell, a well-known musician, who has for many years been a member of the organization and its business manager, it has achieved a popularity at least equal to any former year.

In place of the concerts hitherto given at Stratton Park by the Midland Band the Traction Company has continued through the summer the orchestra programs which have previously been offered only in the spring and fall. Edwin Dietrich has achieved most artistic results with the twenty or more men under his leadership.

The new Broadmoor Hotel, which was opened early in the summer, has been the scene of many unusually delightful recitals. At the formal opening Mme. Christine Eymael, a Belgian opera singer, was the featured artist of the musical program. Mme. Eymael later appeared at the Burns Theater in song recital for the benefit of one of the war relief funds.

Alexander Saslavsky, first violinist of the New York Symphony Orchestra, assisted by Alfred De Voto, pianist, and Frederick Goerner, cellist, gave a series of weekly chamber music concerts at the hotel, which were largely attended. The expense of the series was met entirely by the patrons, so that the entire proceeds could be turned over intact to the local Red Cross branch for whose benefit the affair was planned.

It has been a peculiar pleasure to his townspeople that Victor Polant, a local youth, who has studied under some of the best violin instructors abroad and who has just completed two years' study with Franz Kneisel at the New York Institute of Musical Art, from which he graduated with honors, has spent the summer here before starting on a concert tour. He has been heard with great pleasure on several programs.

T. M. F.

CAMPWORK OF MRS. RINGO

Soprano Has Toured Lengthy List of Cantonments and Base Hospitals During Summer

Marguerite Ringo, the New York soprano, is another of the many singers who gave and continues to give her services freely toward entertaining the men in camp. She is at present considering an urgent request to go on tour among the various camps and base hospitals. As a result of her many appearances, where she won high praise for her vocal artistry, several return engagements were made.

The camps and base hospitals in which Mrs. Ringo appeared either as soloist or in conjunction with the McCellan Trio include Westbury, L. I., June 13; Garden City, July 3, 18 and Aug. 1; Fort Slocum, N. Y., July 11 and Aug. 17; Field No. 2, Hempstead, July 27 and Aug. 14; Camp Mills, L. I., July 31; Base Hospital, Hempstead, Aug. 15; Camp Raritan, N. J., Aug. 21, and Fort Hancock, N. J., Aug. 24.

Erin Ballard, the accompanist of Mme. Frances Alda, has recently written to Frederick W. Vanderpool, the New York composer, stating that she is enthusiastic about his songs "A Song for You," "Regret," "Ye Moanin' Mountains," "Design" and "Every Little Nail."

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St. Paul Pioneer Press



George Roberts and May Cobb Preparing for Winter Tour



Two American Artists, George Roberts, Pianist, and May Marshall Cobb, Soprano, at Nantucket, Mass.

GEORGE ROBERTS, young American pianist, has been spending the past month at Marshall-Sea, summer home of May Marshall Cobb, at Nantucket, Mass. While these young artists have spent a great deal of time preparing recital programs for the coming season, they have

also found time for daily tennis games, swimming and deep-sea fishing.

Miss Cobb and Mr. Roberts have already been engaged for eighteen recitals during October and November and will play return engagements at all the training camps, where they met with great success before leaving for Nantucket.

"Draft Your Slacker Records" Is Latest Call to Musical Service

"I WISH you could be in our ward when 'Old Kentucky Home' is played. Nearly the whole crowd starts humming the tune and it seems impossible to play the record too often. The up patients sit around on the beds and swing their feet and hum scraps of the tune in loving reminiscence of the homes that are the background of all their thoughts. 'Night and a Voice Is Calling' has just been played and I am carried back to a flame of lights and a crowd of automobiles around a band stand on Front Street. Isn't it interesting that a piece of music often attaches itself to some particular time and place? And, oh, when the dance music starts we just 'can't control our feet' as the saying is. I wish I had time to write to all the people who have sent records or contributed to the machine. They have certainly spent their money in a way that is spreading the maximum amount of pleasure and comfort."

The foregoing letter, written to his mother by Mark Evans, attached to one

of the American Base Hospitals "over there," gives some idea of the comfort that wounded Americans in hospitals derive from hearing their home music reproduced in far-off France.

It was letters such as this—and scores of them are being received in this country daily—that made necessary the organization of the Phonograph Records Recruiting Corps which expects to transfer at least a million talking machine records from the homes of the country to the use of the men in service.

Although many camps and detachments are provided with machines and records, there was crying need for wider collection and more systematic distribution. The committee, formed after careful investigation into the needs of the work, includes men and women well known in musical circles, and they are by no means "silent members," for most of them have promised and are already extending active co-operation. The committee includes many distinguished persons.

Maj. Gen. J. Franklin Bell, commander of the Department of the East, whose forty years' service as an army officer has led him to believe that "singing men are fighting men," has accepted the honorary

presidency of the corps. Other army and navy officials have heartily endorsed the movement and commended the proposal of the committee to distribute the talking machines and the records according to the needs and number of the men in the camps, cantonments and overseas forces. The sporadic efforts to collect records, which have done much good in certain localities, will be included in the new country-wide movement, so that not only soldiers, wounded men and sailors, but many welfare agencies, will be served by the Phonograph Records Recruiting Corps.

The system by which collection and distribution will be made involves the formation of local committees which will co-operate with leaders in musical circles, phonograph dealers, and with workers for the various agencies which are co-operating with the Recruiting Corps. Posters, circulars, and other display matter will be furnished to dealers by the central committee, who will also see that public interest in the movement is sufficiently aroused before the date of the "Draft Your Slacker Records" week—Oct. 26-Nov. 2.

An American nurse recently sent this letter to a friend:

"In our ward we have a splendid new phonograph, but just three records have been allotted to us, owing to the limited supply. The men play them over and over. I wish there was some way by which we could get enough records to keep the men soothed and cheered up."

"Music is one of the things the boys want all the time," writes an English woman attached to the American Red Cross in Paris, "and we have so much difficulty in getting it in America that we have to buy it in London. I am always so sorry when I have to refuse a request, for I know from experience how the men like it and the comfort and entertainment it brings them."

There will be no necessity for this Red Cross worker to "refuse requests for music" if the "slacker records" are set working. To individual donors it will mean little, but the comfort and cheer it will bring the men cannot be measured.

The Y. M. C. A., the Y. W. C. A., the Knights of Columbus, the War Camp Community Service, the Jewish Welfare Board, the Salvation Army, the Commissions of Training Camp Activities of the War and Navy Departments, and similar organizations co-operating with the Corps, will be kept amply furnished with records for their huts and recreation centers for the duration of the war. Clubs and individuals who wish to do specific work, who will volunteer to collect records or to enlist in the task of packing and shipping them, should send their names to Mr. Vivian Burnett, chairman, Phonograph Records Recruiting Corps, 21 East Fortieth Street, New York.

Edmund J. Myer will close his summer course of twelve weeks in Seattle, Wash., on Sept. 14. Besides a large following in Seattle, he has had singers, students and teachers from many Western States. Mr. Myer expects to hold his summer school in Seattle again next summer. He will return to New York about Oct. 1 and will reopen his old studio.

Jean Marlowe, soprano, of Cambridge, Mass., is singing "The Magic of Your Eyes" on her programs this season, as is also Adelina Patti Noar of Philadelphia.

HELEN BUCHANAN, SOPRANO, TO MAKE DEBUT IN OPERA



Helen Buchanan, Soprano

A young American soprano, who has been heard with success in concerts last season is Helen Buchanan of Philadelphia, who has been studying with Oscar Saenger for the last two years. In addition to her vocal studies, Miss Buchanan has given much time to the histrionic side and is considered an accomplished actress. She is planning to make appearances in opera during the coming season.

Charles Lagourgue on Faculty of Chicago School

CHICAGO, ILL., Aug. 31.—The International College of Music and Expression announces the engagement of Charles Lagourgue, as instructor of clarinet, solfège and composition. Mr. Lagourgue is of the Paris Conservatory and is said to be an authority as teacher of clarinet. The college offers this course in solfège as one of its free advantages. Mr. Lagourgue has recently been chosen conductor of the "La Chorale Française," which is under the patronage of the French Consul of Chicago.

Notable Musicians Guests at Dinner Given by Helen Levy

Helen L. Levy, the Chicago manager, who is spending some time in New York, entertained several celebrities and managers at a dinner on Thursday evening, Aug. 26. Those present were Florence Macbeth, Constance Balfour, Ida May Odelin, Mischa Levitzki, Captain Whitwell of the British Ministry of Munitions, Dr. Louis Levine, professor of economics, University of Missoula, Mont.; Carlo Liten, Modest Altschuler, L. E. Behymer, Lawrence Lambert and Daniel Mayer.

Theodore Van Yorx, the New York tenor and vocal teacher, will resume teaching this month. He announces the opening of his studio on Sept. 16.

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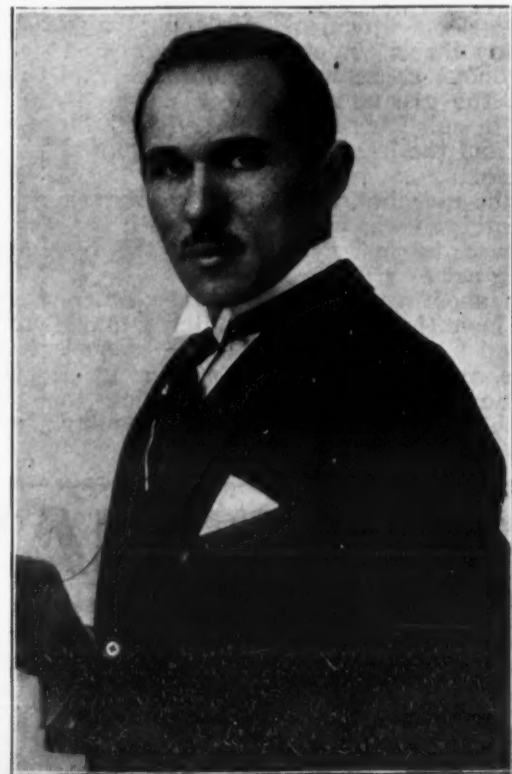


Photo (C) Ira L. Hill.

ALFRED POCHON PASSES SUMMER IN FAMOUS VALLEY OF THE SHENANDOAH



No. 1—Mr. Pochon at Croquet with Erica, Virginia and Bidy; No. 2—Old School House for Slaves and Overseer's House on Their Place (Right); No. 3—Alfred Pochon and Mrs. Pochon at Front Royal, Va., at Their Summer Home, "Rosehill"; No. 4—At Shooting, Mr. Pochon with Bidy

IN a quaint and remote village of Virginia, in the Shenandoah Valley, between the Blue Ridge and the Allegheny Mountains, Alfred Pochon, second violin of the Flonzaley Quartet, has found his present Paradise in a venerable house which, for about a century, has been the theater of many important and historical events.

The house itself was, just a few months ago, renewed, redecorated and transformed for Mr. Pochon's arrival and installation. In that charming retreat the Swiss violinist is now passing the summer.

A true disciple of Rousseau and of Pestalozzi (his two great countrymen), he seems especially fitted for that kind of rural life, and to have inherited from the first the love for nature and simple things, and from the second a real passion for children and a remarkable talent to educate them.

It was through his initiative and work that all around the house have sprung up, as by enchantment, quantities of those charming, square and fancyless little gardens which, in the Alps, give to so many Swiss chalets the graceful and monotonous aspect of doll-houses.

But the greatest part of his time is spent in cultivating not the soil but the brain and the heart of his three adopted children.

In the morning, on his fiery Sultan, a thoroughbred which he masters with perfect ease, he instructs them in the becoming art of riding.

The shooting exercises, in the afternoon, have the aim of developing a quick eye and a firm hand; while the croquet games are considered not only a good pastime, but an excellent occasion to learn how to face failure with philosophy and become "good losers."

Meal hours are dedicated to French conversation, and evenings to all kinds of social games.

How fond the children have become of him was clearly demonstrated recently when one of the girls, in a moment of expansion, throwing her arms around her mother's neck, exclaimed most emphatically: "Oh, mammy, I love you just as dearly as I love new daddy!"

One wonders if a better compliment has ever been paid to any stepfather.

The arrival of Mr. Pochon to the village aroused no little curiosity and no few comments.

People wondered who he was, what he had been and where he came from.

Mystery surrounded him until, one day, an old darky aunt, having shrewdly noticed his black eyes, bronze complexion and vivacity in talking and gesticulating, rushed to a friend of her's declaring that she finally had discovered the truth about the Rosehill couple.

PITTSBURGH SEASON TO BE WAR BENEFIT

Proceeds of Concert Series by Philadelphia Orchestra Go to Red Cross

PITTSBURGH, PA., Aug. 31.—Pittsburgh's season of symphonic music, this winter, will be converted into a patriotic benefit. The Pittsburgh Orchestra Association, organized in the interests of orchestral music here, after the disbanding of the Pittsburgh Orchestra eight years ago, has announced that the proceeds of the five evening and five matinee concerts to be given in Pittsburgh by the Philadelphia Orchestra under the direction of Leopold Stokowski, will be given to the Pittsburgh chapter of the American Red Cross.

"Miss Suzie (Mrs. Pochon)," she said, "has 'got left'—she thinks she has got a Swiss husband, but in reality do you know whom she has married? A 'dago!' Just think of it! A Miss Miller, related to the Dubois and the Randolphs and to the best families of the country, and descending directly from Princess Pocahontas! Wasn't it a shame for the whole family and a disgrace for the entire village?"

And for a certain time people looked at poor Mr. Pochon with a disdainful expression. But through his kindness and courtesy the neighbors were soon disarmed, and now they declare that "Miss Suzie" was very clever in her choice and has got "just a pearl of a man."

In a couple of weeks three more "dago-looking" men will join Mr. Pochon and the members of the Flonzaley Quartet will, in tranquil, unconventional surroundings, prepare their repertoire for next season.

without the customary necessity of appealing to the guarantors.

Incidentally, the Pittsburgh Orchestra Association is untroubled by the proposed twenty per cent tax on concert admissions. Since the profits of its season are to go to the Red Cross, it is entitled to and has obtained exemption from war tax. Thus far it appears to be the only musical enterprise in the city which has received such exemption. Two recital series and at least two choral concert series are the present prospects for the approaching season, and it is indicated that at least one of these series may be affected, if not eliminated, should the increased tax go into effect.

So far as the Philadelphia Orchestra concerts in Pittsburgh are concerned, no music by German or Austrian composers will be heard here next season. After the attempt to introduce Beethoven and Wagner into the final programs of the orchestra last season was frustrated by the city administration, Conductor Stokowski hinted that he would refuse to arrange programs for Pittsburgh concerts if they were subject to such municipal censorship. The association, however, is understood to have received definite assurance from Mr. Stokowski that his Pittsburgh programs will be absolutely free from alien enemy music which is in accordance with the resolution of the association, transmitted to him at the beginning of last season. The city authorities, it is understood, will maintain their ground in this respect.

The first concert of the season will be played by the Philadelphia Orchestra on Oct. 28 and the last will be given March 18. The orchestra association has announced Carlo Liten, Bulgarian reader, as the special attraction for the opening concert. Other soloists listed are Rosa Raisa, soprano of the Chicago Opera Company; Toscha Seidel, violinist, and Olga Samaroff, pianist. At least one other artist, it is expected, will be engaged.

The Mendelssohn Choir of Pittsburgh, a choral organization of mixed voices, with Ernest Lunt as its conductor, has engaged Arthur Middleton to sing the title part in Mendelssohn's "Elijah," which will be repeated, as the opening offering of the choir's approaching season, after having had a notably successful performance by the same organization last year. The choir announces two other concerts for this winter. Rehearsals will begin Monday, Sept. 9.

Definite steps toward the consummation of the proposed merger of the Apollo Club and the Pittsburgh Male Chorus, recently announced in *MUSICAL AMERICA*, were taken at a late meeting of the Apollo Club, which voted to confer with the directors of the Male Chorus on the question of uniting the two organizations to form a civic male chorus of 150 members, with the Apollo Club conductor, Rinehart Mayer, as director. The following members of the Apollo Club were appointed as a conference committee: Theodore Bears, Sherman Massingham, Frank Meyers, Ernest Schultz and Gustave E. Lintner. J. R. G.

Frieda Hempel Under Management of Winton & Livingston, Inc.

Frieda Hempel, the distinguished coloratura soprano of the Metropolitan Opera Company, will be under the concert direction of Winton & Livingston, Inc., during the coming season. Miss Hempel has been spending the Summer at Lake Placid and will return to her New York home early in October preparatory to beginning the season.

Hartridge Whipp to Appear with Society of American Singers

Hartridge Whipp, American baritone, will be heard in opera this season in New York with the Society of American Singers. Mr. Whipp will sing in Massenet's "Jongleur," Offenbach's "Tales of Hoffmann" and Auber's "Fra Diavolo."

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